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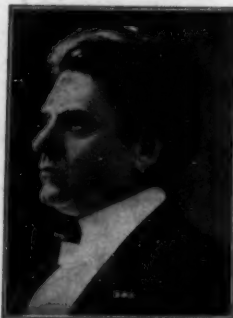
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LUITPOLD STR. 24, BERLIN, W. |
JANUARY 27, 1906.

MOZART! What a name to conjure with in the musical world! With what a feeling of envy must hundreds of composers, with impotent strivings, and their attempts to cover up poverty of ideas under the cloak of brilliant orchestration, look back upon that fountain head of melody! Sunny, joyous melody gushed forth from Mozart's pen as easily as tones from the throat of a canary. No other composer in the world, save Franz Schubert, had such a fresh, spontaneous flow of melody as Mozart—and with what exquisite harmonies did he clothe his themes! And what a master of forms he was!

Mozart was a heroic character up to his very death. No poverty, no misery, no wretchedness, no bitterness—and how well did he know them all—could ever crush his noble spirit, nor mar his inspiration. His golden thoughts flowed on to the very end.

One hundred and fifty years ago today Wolfgang Amadeus Mozart was born. Thirty-five years later he died in wretchedness and was buried in a pauper's grave. Today the world worships at his shrine, and yet we do not even know where his bones are resting. What mockery! In fact, had it not been for the personal interest of the grave digger, Joseph Rothmayer, who remembered the spot where he had interred Mozart's coffin, and who rescued the skull at the time when the pauper graves were excavated in 1801, we should have lost that precious souvenir of the Mozarteum at Salzburg—Mozart's skull. This is a relic which will ever be of highest interest, not only to musicians but also to phrenologists. For in Mozart we have the most remarkable instance of precocity the world has ever seen—and yet he went on growing and developing to the very last.

Today Mozart concerts will be given all over the civilized world. This is the least that can be done to perpetuate his memory, for we owe the divine master a debt of gratitude that can never be paid.

The most striking feature with Mozart, next to his spontaneity, is the universality of his genius. He was past master of every form of musical expression. He created great works of art in every branch of musical productivity, being equalled in this respect by Beethoven alone, and standing out in bold contrast with later geniuses like Chopin and Wagner. Chopin, wonderful though he was, wrote for the piano only, and Wagner was a music-drama specialist. He created nothing for the concert hall, although his overtures are much used as concert pieces. A violin, piano or cello concerto, or a symphony or string quartet by him would be disappointing, because such modes of expression were foreign to his nature.

Mozart was at home in all of them, as well as in Wagner's special field, the opera. Mozart's genius was by far the greater, and it was Wagner himself who called him "the greatest and most godlike genius of all times." It would be interesting to know what Mozart would do were he living in our times, with the experience of the last century in music back of him, and the modern technical means at his command.

Ferruccio Busoni and Edouard Risler divided the pianistic honors of the past week. Both played in Beethoven Hall to crowded houses, the Frenchman on Saturday and Tuesday evenings, and the Italian on Wednesday. Busoni had by far the greatest success—a success which with his final Liszt number culminated in a remarkable demonstration. He played Chopin and Liszt only, of the former the F minor ballade, the E flat nocturne, op. 55, the fantasy-polonaise, the barcarolle, the B flat minor scherzo and six

etudes, and of the latter, "Harmonies du Soir," "Feux-follets," "Mazeppa," the "Wedding March and Elf Dance," from the transcription of the Mendelssohn "Midsummer Night's Dream" music, the heroic march in Hungarian style, and the tarantelle de bravure upon "La Murette de Portici" themes. At first it looked as though Busoni were not going to have a good evening. He seemed tired, and his rendering of the ballade and nocturne showed that he was not in good form. He soon pulled himself together, however, and gave a splendid performance of the scherzo and the six etudes. By the time he



MOZART.

came to Liszt the great artist was transformed. In all of the Liszt numbers he was excellent.

Risler, the Parisian, is always sane. He is a legitimate pianist. His playing commands the respect of every thinking musician, but he has not the personality to set an audience wild. Nevertheless as a Beethoven interpreter he stands upon an exalted plane. For this year's series of recitals Risler had set himself a formidable task—that of playing in three concerts, and in one week no less than thirteen Beethoven sonatas. It will be of interest to the piano playing fraternity to know what were his selections. At his first recital he was heard in the sonatas, op. 2, No. 2, A major; op. 10, No. 3, D major; op. 14, No. 1, E major, and op. 22, B flat major; at his second, in op. 28, D major (pastorale); op. 31, No. 3, E flat; op. 54, F major, and op. 57, F minor (appassionata); at his third in op. 79, C major; op. 90, E major; op. 101, A major; op. 110, A flat,

and op. 111, C minor. It will thus be seen that Risler left out some of the best known sonatas, such as the "Moonlight," op. 27; the "Waldstein," op. 53, and the great "Hammerklavier" sonata, op. 106. Of course, he plays these, too, and his omission of them was probably due to a desire for program variety.

At his second and third concerts Risler was in fine fettle and he played with perfection of technic, excellent tonal effects and breadth and authority. A notable feature of his Beethoven recitals was the manner in which his readings kept pace with the growth of Beethoven's muse. The earlier sonatas he played simply, always with beautiful tone, finished technic and sound musicianship, but never with any attempt to infuse into them a profundity which they do not have. It was straightforward, healthy Beethoven playing. As he climbed onward and upward, however, and the musical landscape took on deeper and more varied hues, his exposition became always broader and deeper until he reached the summit with the gigantic sonata in C minor, op. 111. In this as well as in op. 110, he reached great heights of Beethoven playing.

The fourth Elite concert of the Concert Direction Jules Sachs drew an unusually large audience to the Philharmonie on Thursday evening, the hall being completely sold out. The artists who appeared were Lilli Lehmann, Mme. Charles Cahier, Ludwig Wüllner and Frederic Lamond. Erika Wedekind, of the Dresden Royal Opera, had been announced, but owing to a severe illness she was obliged at the last moment to cancel the engagement, and Lilli Lehmann was secured to take her place. The management of these concerts has been unfortunate with Wedekind. She was to have appeared in the third of the series, on December 8, but then as now, illness prevented her coming. Mme. Lehmann was a good compensation, however, all the more so as she was in especially fine voice. She sang with the exquisite finish and with the esprit which used to characterize her work of former years.

This was the first Berlin concert appearance of Mme. Charles Cahier. As I recently wrote at the time of her successful debut at the Royal Opera, Mme. Cahier is an American and a native of Indianapolis. At this Elite concert she sang a scene and aria from Meyerbeer's "Prophet" and three old Italian songs by Antonio Caldara and Benedetto Marcello. Mme. Cahier's voice is a genuine contralto, of remarkable range and of rich and sympathetic quality. She displayed a fine vocal technic and sang with fervor and authority. She made a fine impression and was heartily applauded.

Lamond was down on the program for the Schumann "Carnival" as his first number, but instead he gave the Liszt "Liebestraum," the Chopin in G flat waltz and the Schubert-Tausig "Marche Militaire," and as his second group, the Schubert-Liszt "Soiree de Vienne," the Chopin berceuse and Liszt's "Venezia e Napoli." Lamond was in excellent form and played admirably. He exhibited more grace and refinement than I have hitherto remarked in him, and also a finer sense of tonal effects in their more subtle phases.

Wüllner declaimed rather than sang numbers by Schubert, Wolf, Arnold, Mendelssohn and Strauss. As a vocalist Wüllner is unsatisfying in the extreme, but as an interpretative artist he is remarkable. His rendering of Schumann's "Two Grenadiers," given as an encore, made a profound impression.

At the next concert of this Elite series, to occur on March 1, the assisting artists will be Leopold Godowsky, Alexander Heinemann, the Dutch Trio and the celebrated Portuguese 'cellist, Guilhermina Suggia.

On Thursday evening at the fourth popular concert of the Philharmonic Trio Anton Wittek played no less than ten of the Brahms Hungarian dances, nine as one program number and one as an encore. They were for the most part unfamiliar ones, only three of the popular dances being played, the G minor, the F major and the D minor. Of the other seven only two were pleasing and brilliant, and the rest were ungrateful and very difficult. Wittek gave them all with sovereign mastery.

A youthful work by Richard Strauss, a surte in B flat major for two flutes, two oboes, two clarinets, bassoon, contra bassoon and four horns, was heard for the first time last evening at an orchestra concert given in Beethoven Hall by E. N. von Reznicek. The work is still in manuscript. It is an amiable, melodious composition, but it reveals little of the Strauss of today. The other program numbers were not so interesting. The Weingartner F major serenade for strings proved to be a smoothly written but a rather colorless composition. A nocturne by the concert giver, for cello solo with accompaniment of harp, four horns and string quartet (the solo part played by Heinrich Grünfeld), turned out to be a sombre, weird piece of writing. Three vocal numbers by the same writer, "Songs of a Vagabond," are harsh, realistic pieces. Paul Knüpfer, of the Royal Opera, has been announced to give them, but as is usually the case with him, he did not arrive, and so Felix Leder-Prima took his place.

The concert as a whole was called an "evening with

modern composers." Continuity of program making is a good thing in its way, but a work by one of the great unmoderns, just as a sop to Cerberus, would have been amply grateful.

Irma Saenger-Sethe, violinist; Moritz Mayer-Mahr, pianist, and Jeanette Crumbacher de Jong, soprano, joined forces in a concert at the Singakademie on Sunday night. This was a trio of names that promised an enjoyable evening; and, indeed, the program was interesting, grateful and excellently performed. In commemoration of Mozart's 150th birthday five of his compositions were given, the E minor sonata for piano and violin, Susanne's aria from "The Marriage of Figaro," the romance from the D minor concerto, arranged for piano solo, and the charming Turkish march, and the violin concerto in E flat. There were also songs by Beethoven, Brahms and Reimann, the Schumann fantasiestück, the Liszt E major polonaise (for piano), and the Mendelssohn violin concerto. All three artists were in splendid form, and their playing afforded the audience keen pleasure. The work of the violinist and pianist has so often been mentioned in these columns that it is not necessary to describe it in detail. Mme. Grumbacher de Jong is the soprano of the Berlin Vocal Quartet. She possesses a beautiful, light lyric voice and sings with exquisite taste.

Gottfried Galston, a Leschetizky disciple, and a teacher at the Stern Conservatory, gave a piano recital at Bechstein Hall on Friday evening. His program was peculiar. The opening number, Bach's caprice on "The Departure of a Dearly Beloved Brother," is of interest chiefly as a musical curiosity. Then followed the two organ preludes and fugues in E and G minor, transcribed for piano, the former by Busoni and the latter by Theodor Szanto. These were admirably performed. The big Beethoven sonata, op. 106, and the Brahms-Paganini variations completed the program. Galston has a highly developed technic, and he is an intelligent, conscientious musician. His playing gave much satisfaction.

A "Liederabend," by Grete Steffens, was of interest principally because she had the assistance of the gifted youthful pianist, Edwin Fischer. This boy, a pupil of Professor Martin Krause, promises great things for the future. His clear, pearly technic and his masterly treatment of tone show him to be a pianist to the manner born; and his energy of accent and his artistic phrasing reveal him to be a good musician. He played the d'Albert suite, op. 1, and a bizarre sonata by Felix Draesecke.

Klara Kuske gave a piano recital at Bechstein Hall on Tuesday evening. The young lady is a pupil and assistant of Mayer-Mahr; when that artist is away concertizing she has charge of his classes. On Tuesday I heard her in the Beethoven E flat sonata, op. 7; the Schumann variations on the name "Abegg," and the Liszt "Benediction de Dieu dans la Solitude." Her other selections were the Chopin E minor sonata and E flat waltz; "Elfenspiel," by Mayer-Mahr, and the Liszt eleventh rhapsody. Fräulein Kuske is an excellent pianist and a tasteful musician. Her technic is lucid and reliable, both right and left hands being equally well developed; and her interpretations are musical and in fine taste. She was warmly applauded.

My assistant, Miss Allen, writes of the following concerts:

"Two symphony concerts were given in the Philharmonie this week under the direction of Charles Williams. The programs were interesting, containing as orchestral numbers, for Monday evening the Brahms E minor symphony, a new and insipid allegro and introduction for strings by Elgar, and Mozart's overture to the 'Schauspielfeld'; and for Thursday, symphony in B major by Mozart, and F major by Brahms, and the Bach C major suite for two oboes, bassoon and strings. Williams' conducting, however, although it revealed intimate knowledge of the scores

and careful forethought of interpretation, was of that discreet kind which never brings out the deepest and broadest meaning of inspired music.

"The soloists of the two concerts were Arthur Williams, cellist, and Karl Klingler, violinist. Williams played the Dvorák cello concerto at the Monday concert. His technic is finished and accurate, but his tone is harsh and his whole style dry and faded. Karl Klingler, on the other hand, who appeared on Thursday in the Joachim variations, is a violinist far above the ordinary rank. He not only has polish of style, but he has mental vigor of interpretation; and he spiritualized even the unwieldy technicalities of the Joachim variations into genuine music.

"Anton Sistermans, concert basso and vocal teacher in the Klindworth-Scharwenka Conservatory, gave a well attended recital in the Singakademie on Tuesday evening. His program was made up of well selected songs by Brahms, Jensen, Löwe, Schumann (from the 'Körnersche' Cycle) and Hans Pfitzner, and he sang throughout with excellent fullness of tone and soundness of interpretation. Sistermans' voice, though good, is not extraordinary; but he uses it with such intelligence and with such sincerity of feeling that it is always a pleasure to hear him sing. On Tuesday night he was especially satisfactory in Brahms' 'Wie Melodien zieht es an,' in which his fine rendering won him spontaneous and hearty applause.

"One of the most enjoyable chamber music concerts of the season was that which the Brussels Quartet gave in Bechstein Hall on Thursday night. The program was made up entirely of quartets, to wit, the vigorous A minor, Schumann, the ghostly Debussy G minor, and the lengthy Beethoven C sharp minor, op. 131; and in spite of the versatility of treatment demanded by this highly varied program, the men played throughout with fine feeling for styles so sharply contrasted. The renderings displayed bold command of technic and sweeping bigness of tone; and the vivifying force of the four artists' conceptions quite carried the audience away. The men from Brussels have a bigger combined tone than any other quartet I have ever heard; their interpretations are always broad, and they would infuse glowing passion into the most marble pieces of chamber music, and with a little more attention to nuances and to securing pianissimos such as the Parisians exhibit, their work as a whole and in detail could hardly be surpassed by that of any other similar organizations."

An interesting musical exposition will be held here in the halls of the Philharmonie from May 5 to May 20. It will include four divisions, as follows: (1) The manufacture of musical instruments; (2) new inventions; (3) the printing of music; (4) autograph manuscripts. The Berlin Royal Library has kindly loaned its famous collection of autographs for the occasion. This is a collection containing the original manuscript of the "Ninth" symphony, as well as many other autographic MS. of Beethoven, Bach, Mendelssohn, Mozart, Schubert, Schumann and so forth. Schumann will be especially well represented in commemoration of the fiftieth anniversary of his death, which occurred in June, 1856. Joseph Joachim and Siegfried Ochs have also placed their valuable private collections at the disposal of the exposition committee. The Joachim manuscripts are of great worth, including many which were dedicated to their owner by Schumann and Brahms. Ochs' large collection contains among other things the only Handel autograph manuscript in Germany, a movement from a cantata. Of great interest will be the department devoted to musical printing, in which will be exhibited rare copies of the first attempts at music printing (made in the fifteenth century).

Rosa von Milde, the celebrated prima donna of former days, died in Weimar yesterday at the age of seventy-nine. She created the role of Elsa in that memorable first performance of "Lohengrin," which took place in the "Little City of the Muses," under Franz Liszt, August 28, 1850.

That event immortalized her. Her husband, the late Hans Theodor von Milde, sang the part of Telramund on the same occasion, and the performances of the two splendid artists were for a long time looked upon as standard for the roles.

Mme. von Milde, whose maiden name was Rosa Agathe, was born in Weimar in 1827—five years before the death of Goethe. Her father was a musician in the theatre orchestra, and he wished his daughter to become a pianist, but her love for the theatre, at which she was a constant attendant, soon gained the upper hand, and she decided to go on the stage. She then studied at the Leipsic Conservatory while Mendelssohn was still the director. In 1845, at the age of eighteen, she made her debut at Weimar, in "Sonnambula," and she remained true to the Weimar stage for over twenty-two years. In 1867, while still in her prime, Mme. von Milde retired from the boards and thenceforth devoted herself to teaching. She had a beautiful high soprano voice, and was a thorough artist. She mostly appeared in coloratura and lyric roles, but she could also sing with great dramatic intensity. During my four years' residence in Weimar I became well acquainted with Mme. von Milde, and found her to be an amiable, sympathetic woman. She was beloved of all. Mme. von Milde was the last great landmark of that brilliant period of Weimar's musical history—the period of Franz Liszt.

Alberto Jonás, the Spanish pianist, who recently settled in Berlin, has taken only a very short time to make a name for himself as one of the foremost piano teachers of this great art centre. He has a large and growing class of pupils, several of whom seem destined to become famous under his able guidance. At a private function I recently heard two of these disciples, Carl Beutel and Alfred Calzin, and I was much impressed by their brilliant and finished playing. Beutel played one of the etudes and the C sharp minor waltz by Chopin, and the first movement of the Brahms F minor sonata; and Calzin was heard in several Chopin etudes and a Liszt rhapsody. Both displayed a beautiful touch and an accurate, brilliant technic. They play with that feeling and surety that mark the finer phases of piano playing in its relation to the interpretation of great works—characteristics such as only an artist of the highest rank knows how to impart to his pupils. As their teacher informs me, both Calzin and Beutel will make their debut in Berlin next year; and judging from their present remarkable playing, they should be signally successful.

Carl Gantvoort, the well known basso of Cincinnati, son of the director of the Cincinnati Musical College, is spending the winter in Berlin. He is looking around, attending concerts and musicales, and imbibing the German musical atmosphere generally. Mr. Gantvoort has a splendid reputation as a singer. He has already sung here at several private functions, and will probably be heard in public before the season is over.

Sweden is becoming Chauvinistic. Hitherto it has been the custom to import not only single musicians, but entire orchestras, for the summer establishments of Stockholm and other leading Swedish towns. Now, however, a movement is on foot to keep out foreign artists by imposing a heavy tax upon them. A petition to this effect has already been sent to King Oscar by prominent Swedish musicians.

Mrs. Franz Rummel gave a musicale at her house yesterday.

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day afternoon, an affair which took the form of a piano recital by Katherine Ruth Heymann, who is passing the season in Berlin. Through her extended concert tours Miss Heymann is well known in the United States, but on this occasion I heard her for the first time. She played the Brahms intermezzo, op. 117, No. 2; the same composer's ballade, "Edward"; an interesting piece called "The Domain of Hurakan," by Arthur Farwell; "Le Coucou," by Daquin; Saint-Saëns' "Carillon," the Liszt "Campanella," and a concerto in which she was assisted by Walter Rummel, second piano.

Miss Heymann is a very sympathetic pianist. In her style she reminds me very much of Clotilde Kleeberg. She has the same delicacy and refinement and the same feminine charm. Her finger work was very clear, lucid and accurate, and her touch was excellent. Miss Heymann does not attempt robust, virile, manly playing, but keeps within the natural bounds of her womanhood. That she is a good musician was shown by her fine sense of rhythm and her tasteful phrasing. Her playing made an excellent impression.

The Dunning system of music teaching for children is being successfully introduced here in the American colony by Cornelia Keep. Miss Keep is a native of Los Angeles, Cal. She studied piano for a year in Dresden, and now is a pupil of Mrs. Wilhelm Eylau. Tuesday afternoon she gave an exhibition of what her class has learned before some thirty guests at the home of Mrs. McFadden. The little ones have only had ten weeks' instruction, and, considering this, they did remarkably well. One could see, above all, that their interest was thoroughly aroused, and that, as I look at it, is the main feature of the Dunning system. It does away with the drudgery of the first lessons in music. Prominent people of the American colony are interested in the undertaking, as was shown by the attendance of Mrs. Thackera, wife of our new Consul General; Dr. Alice Luce, principal of the Willard School; Mrs. Eylau and others.

The complete concert and opera list of the week is as follows:

SATURDAY, JANUARY 20.

Bechstein Hall—Therese Müller-Reichel, vocal.
Beethoven Hall—Edouard Rialer, piano.
Singakademie—Anna Hegner, violin, with Philharmonic Orchestra.
Royal Opera—"The Marriage of Figaro."
West Side Opera—"Schützenlied."
Comic Opera—Hoffmann's "Erzählungen."

SUNDAY, JANUARY 21.

Beethoven Hall—Matinee, Mozart celebration of the Kayser Conservatory; evening, Holländische Trio.
Philharmonic—Philharmonic "Pop."
Singakademie—Guumbacher de Jong, vocal; Saenger-Seth, violin; Mayer-Mahr, piano.
Royal Opera—"Der Wildschütz."
West Side Opera—"Undine"; "Schützenlied."
Comic Opera—Hoffmann's "Erzählungen"; "Der Corregidor."

MONDAY, JANUARY 22.

Bechstein Hall—Alma Stencl, piano.
Beethoven Hall—Haltje Burg, and Hendrik Kubbenga, vocal.
Philharmonic—Charles Williams, conductor, Philharmonic Orchestra, and Arthur Williams, violin.
Singakademie—Grete Steffens, vocal.
Royal Opera—"Tannhäuser."
West Side Opera—"Schützenlied."
Comic Opera—Hoffmann's "Erzählungen."

TUESDAY, JANUARY 23.

Bechstein Hall—Klara Kuske, piano.
Beethoven Hall—Edouard Rialer, piano.
Philharmonic—Large hall, Philharmonic "Pop"; small hall, Ida Kopetschni, vocal.
Singakademie—Anton Satermans, vocal.
Royal Opera—"Don Juan."
Comic Opera—"La Bohème."

WEDNESDAY, JANUARY 24.

Bechstein Hall—Elisabeth Ohlhoff, vocal.
Beethoven Hall—Ferruccio Busoni, piano.
Philharmonic—Large hall, Philharmonic "Pop"; small hall, Mimie Kühne-Hellmansen, piano; Gregor von Akimoff, violin.
Singakademie—Hilfr Trio.
Royal Opera—"The Black Domino."
West Side Opera—"Undine."
Comic Opera—"Der Corregidor."

THURSDAY, JANUARY 25.

Bechstein Hall—Brussels String Quartet.
Beethoven Hall—Marcian Thalberg, piano.
Philharmonic—Large hall, Elite Concert, Madame Cahier, Wüller-Lehmann, vocal; Lamond, piano; small hall, Philharmonic Trio.
Singakademie—Charles Williams, conductor, Philharmonic Orchestra, and Karl Klingler, violin.
Künstlerhaus—Elsa Rieck, vocal.
Royal Opera—"Cosi fan tutte."
West Side Opera—"Schützenlied."
Comic Opera—Hoffmann's "Erzählungen."

FRIDAY, JANUARY 26.

Bechstein Hall—Gottfried Galston, piano.
Beethoven Hall—E. N. von Renneck, conductor, and Philharmonic Orchestra.
Philharmonic—Small hall, Elisabeth and Gudrun Rüdinger, vocal; Klara Schmidt Guthaus, piano.
Singakademie—Anna Stephan, vocal.
Royal Opera—"Der Evangelist."
West Side Opera—"The Magic Flute."
Comic Opera—Hoffmann's "Erzählungen."

Weimar is to have a new theatre, costing 2,100,000 marks. Of that sum, the Grand Duke has contributed 1,400,000 marks from his own private fortune, and the remainder has been granted by the municipality. A Munich architect has already been commissioned to begin the plans for the building.

ARTHUR M. ABELL.

Ada Chambers in York.

An additional press notice of Ada Chambers singing at the recent concert in York, Pa., is as follows:

The ovation of the evening came to Ada Chambers, soprano, in her solo, "From Thy Love as a Father." With head thrown well back she rippled smoothly along over the lighter lines without the slightest quaver in so far as her voice was concerned; but close observers, those who knew what was to follow, felt by a sort of psychological suggestion that she was concentrating every atom of her nervous energy for the supreme effort, and then it came. Poising herself with supreme vocal balance for just an instant, she gave a metaphorical spring, in which every fibre of force in her body was brought into play, and soared gracefully over the topmost "bar," commonly called "high C." It was a magnificent effort in which she gave all she had to her art and her audience, and almost as one person the latter broke out into enthusiastic and prolonged applause. A Patti or an Albeni never received more sincere or spontaneous tribute. Later, in "Ye Mountains, Ye Perpetual Hills," she dominated the chorus from a higher vocal terrace than they could reach, the notes ever rising true and sweet and clear. If this be but her third appearance in oratorio her future is full of promise.—York Dispatch.

Gebhard's Interesting Program.

Heinrich Gebhard, the pianist, will present an interesting program at his recital in Mendelssohn Hall, Tuesday afternoon, February 20. It includes Schumann's "Carneval" and pieces by Bach, Brahms, Chopin, Liszt, and the two modern French composers, Debussy and Fauré.

MUSIC IN CONNECTICUT.

Norwich, Conn., February 6, 1906.

Henri Marteau delighted a large audience by his playing in Slater Hall, Friday evening, February 2. Accompaniments were played by M. Goellner. Emma Showers added much pleasure to the program by her playing of two Chopin numbers.

A pleasing musical evening was given at the Third Baptist Church January 30 by Grace Knox and Alice Emily Knox, of Hartford.

William E. Habekotte, organist of Christ Church, gave a recital in All Saints' Church, Worcester, Saturday afternoon, February 3. He was assisted by W. Norman Lathrop, soprano soloist of the boy choir of Christ Church.

New London.

The piano recital under the management of George T. Brown, Thursday evening, February 1, was a decided success. Josef Lhevinne, the Russian pianist, was the artist, and the spontaneous and prolonged applause amply testified to the audience's keen appreciation of his playing.

Lelia Troland Gardner, who for several years has been a successful teacher of the art of singing in New London, has recently opened a studio in Norwich.

The first recital on the organ recently presented to the Second Congregational Church by Mrs. Jonathan Newton Harris, will be held Wednesday evening, February 7. The organist, William Herbert Bush, will have the assistance of Arthur Scott Brook and Helen Lathrop Perkins, of Norwich.

LYLE F. BIDWELL.

Russian Symphony Orchestra Programs.

The Russian Symphony Orchestra will have as soloist at its Carnegie Hall concerts of Saturday evening, February 24, and Sunday afternoon, February 25, Josef Lhevinne, the Moscow pianist, who made a deep impression at his recent American debut with this organization.

Mr. Lhevinne will be a soloist in the literal sense, for he will be heard only in piano pieces without orchestra. As he has given no New York recitals, there will be especial interest in his performance of groups of piano pieces by Russian composers, many of them new to this city. Mr. Lhevinne will offer a different list for each concert.

Two important changes have been made in the orchestra's program. Owing to the non-arrival from Moscow of the orchestral parts of Borodin's overture to "Prince Igor," this work will be deferred until a later concert. Instead, Glazounoff's latest composition, "From the Middle Ages," a score of symphonic dimensions, will be played. To make room for this the Rubinstein "Don Quixote" will be omitted.

The program therefore stands thus:

From the Middle Ages Glazounoff
Piano Solos Joseph Lhevinne.

Suite, Childhood Konyus

At the Sunday afternoon concert, at the request of subscribers, Tchaikowsky's first symphony, "Winter Reverie," will be played instead of the Glazounoff number.



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HOTEL CECIL, LONDON.

JANUARY 31, 1906.

RICHTER presided over the London Symphony Orchestra at Queen's Hall on Monday evening, with splendid results; in fact seldom, if ever, has the orchestra played better. The program was interesting, although with the exception of Dvorak's symphonic variations, it contained nothing very unfamiliar. The Bohemian composer's beautiful work—one would like to hear it oftener—was interpreted with a degree of finish quite remarkable, under the careful guidance of Richter, who obviously was in complete sympathy with it. It has often been noticed how catholic is Richter's taste in music, and how he is attracted by the music of any school of thought, provided it is genuine in its inspiration. In the overture of "Il Flauto Magico" the beautiful purity of tone of the strings was a fragrant remembrance to be carried away from the concert; also one noted the loving care with which Richter directed it. Liszt's "Mazeppa" and the "Meistersinger" do not call for special mention in the matter of playing, and the only other item—a large one, it is true—was Glazounov's sixth symphony. It is diluted Tchaikowsky mixed with diluted Brahms. However, it was very nicely played.

It has been decided that Richter shall conduct the orchestra on the next Paris visit, and that, if arrangements permit, he will go with them to Berlin.

The musical event of this week will be the performance of "Don Quixote" at the Queen's Hall Orchestra symphony concert on Saturday afternoon. It will be its second English performance, the first having taken place in St. James's Hall at the Strauss Festival of 1903. The solo 'cello part (typifying the Don) is to be taken by Prof. Hugo Becker, for whom Strauss originally wrote it, and who played it at the first production. Herr Becker will also take part in Brahms' double concerto for 'cello and violin, the other soloist being Maurice Sons, the leader of the Queen's Hall orchestra. The afternoon will begin with Mozart's Haffner symphony.

Professor Becker will also play next Sunday afternoon at Queen's Hall, undertaking the solo part of Saint-Saëns' concerto in A minor.

The Concert Goers' Club held its promised Mozart Commemoration Concert in Bechstein Hall last Saturday evening. A small orchestra of thirty-six performers, selected from the Queen's Hall Orchestra, was presided over by Mr. Wood, and gave ideal renderings of a list of works, beginning with the symphony in E flat, and ending with the immortal G minor symphony. Among the particularly interesting items must be mentioned the adagio and rondo for harmonika, flute, oboe, viola and violoncello, an andante from the "Cassation" (No. 1 in G), written at the age of twelve, and the ballet music from "Idomeneo." Before the concert W. H. Hadow, the well known writer and critic, delivered an admirable lecture on the composer and his works.

On the following day (Sunday) the London Symphony Orchestra, under Sir Charles Stanford, played the following Mozart program at Queen's Hall: Overture "La Clemenza de Tito," concerto No. 17 in E flat, for two pianos and orchestra, the "Deutsche Tänze" and symphony No. 38 in D. The piano soloists were the Misses Methilde and Adela Verne.

Among recent song recitals the one given by Theodore Byard last Wednesday afternoon merits special attention. Mr. Byard, who has had far more study and training than most vocalists, has reaped the advantage in a wonderful control over his voice—one of excellent quality—and a remarkably sure artistic touch in his interpretative methods. Mr. Byard's program was a most catholic one. In the Italian group his renderings of Caccini's beautiful "Amarilli" and Scarlatti's "Gia il sole dal Gange" were

fine examples of bel canto and in those fine old English songs, Lawes' "Bid Me But Live" and Purcell's "I Attempt from Love's Sickness to Fly," he was equally to be admired. In German lieder Mr. Byard took the opportunity of displaying the intellectual side of his art, in Schubert and Brahms songs. Among a group of modern songs by living writers, one must specially mention two by Elgar and Fauré respectively, which were charmingly sung.

The pupils of the Royal College of Music gave a chamber concert last Wednesday evening, the program containing Brahms' A minor quartet, Grieg's A minor sonata for 'cello and piano, and Beethoven's piano trio in E flat.

The Garde Républicaine Band is to give twenty promenade concerts at Covent Garden Theatre, beginning on February 10. Gabriel Pores will be the conductor.

Creatore and his Italian band will arrive in London from America in March, and have already arranged for fourteen concerts at Queen's Hall, beginning March 5. The band will also make a Provincial tour. We have heard a good deal about the conductor's original methods, and everybody is wondering what London will say to them.

Teresa Carrefio will give a recital at Bechstein Hall on Saturday afternoon and her program contains the "Waldstein" sonata, a group of Chopin pieces, three Rubinstein etudes, Schubert's impromptu, op. 90, No. 3, "Soirée de Vienne" (Schubert-Liszt) and "Marche Militaire" (Schubert-Tausig).

Madame Carrefio will also play at the Philharmonic concert, on February 27, Rubinstein's D minor concerto, and some Chopin pieces; and at the Queen's Hall Symphony concert, on the 17th, in Tchaikowsky's first concerto.

Kreisler made his reappearance in London last Saturday at the Chappell ballad concert, playing an arrangement of his own of Dvorak's "Indian Canzonetta," and pieces by Chaminade, Pugnani and Hubay. The great artist was much applauded.

Irma Saenger-Sethe will play tonight at the Royal Amateur Orchestral Society's concert at Queen's Hall. Another pupil of Ysaie, Mlle. Schmidt, will give a recital on Saturday afternoon, and yesterday M. Tivadar Nachez played at Bechstein Hall. Tonight, too, a new violinist, Frances Jude, appears at the same place.

An excellent Elgar concert was held at Queen's Hall on Sunday night, the program being largely made up of selections from "King Olaf," "Caractacus" and the "Coronation Ode." It is rather remarkable that the first named work is

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so seldom heard, for it is full of beauties, and contains some of the most poetic music Elgar has written. The chorus "A Little Bird in the Air" (which was sung on Sunday) is one of the daintiest and most picturesque things imaginable, both as regards choral and orchestral writing. Some of the equally charming love music from "Caractacus" also figured in the program, and the composer's "Bavarian Dances" (an early work) were played. Allen Gill, one of the ablest choral conductors we have, directed the concert with conspicuous success.

The Alma Mater Male Choir gave its first concert of the season last Thursday evening at Bechstein Hall, under the conductorship of H. R. Evers. Rheinberger's "Agnus Dei" was one of the chief choral pieces of the evening. The soloists were Carmen Hill, John Badsley, Marcus Thompson and Agnes Zimmerman.

Signor Battistini, who (as was announced exclusively in THE MUSICAL COURIER some time ago) has been engaged for the opera season at Covent Garden, has signed a contract for twelve representations. Madame Kirkby Lunn will, of course, appear again, and the Star says that she is to sing the role of Carmen. Madame Lunn will go on tour with the Queen's Hall Orchestra on her return from America, and has also been engaged for a series of representations at the Budapest Opera, where she is to appear as Amneris, Carmen, Delilah and in other roles.

Stanford's new serenade for strings and woodwind, produced at the Broadwood concert last week, met with very fair success.

The performance of Brahms' "Requiem" by the Royal Choral Society last Thursday evening at the Albert Hall was conducted by H. L. Balfour, in the absence of Sir F. Bridge, who has just lost his wife. The performance was a fairly good one, and the soloists, Madame Sobrino and Francis Harford, were admirable.

Robert Newman's annual testimonial concert is to take place on February 14, when Mr. Wood will conduct a program of familiar works.

The members of the Concertgoers' Club are to be lectured on the works of Sibelius, the Finnish composer, by Rosa Newmarch on February 22.

Dr. Richter has engaged Mischa Elman for the Hallé concert at Manchester on February 28.

Jan Hambourg and Marie Dubois won everyone's admiration by their artistic playing on Thursday at Aeolian Hall. Mr. Hambourg gave a fine, thoughtful rendering of Bach's "Chaconne," and pieces by Ysaye and Wieniawski were played with finished charm of manner. There seems every reason to hope that Jan Hambourg will make the position for himself among violinists that his brother Mark has already made among pianists. There is the same exuberant vitality in his playing, the same power of emotional expression, and both qualities are allied to technical gifts of the highest order.

The concert concluded with a performance of César Franck's sonata in A. Both artists did complete justice to the work.

This concert, by the way, is the first that has taken place under the direction of the new Concert Direction Daniel Mayer. The hall was crowded, and there was great enthusiasm.

The Fryer-Neumann-Walenn Trio will commence the second part of its series of concerts in Steinway Hall on February 5, assisted by Violet Myers, vocalist.

Ignaz Friedman, of Vienna, will give two piano recitals in Aeolian Hall on Tuesday afternoons, February 5 and 13. This gentleman, who made a successful appearance in London last season, has done a great deal of work on the Continent during the past few months, and has steadily increased his reputation as a first class pianist.

Evalyn Amethe, who gave an orchestral concert in Aeolian Hall in November last (that being the first occasion on which an orchestral concert had been given in Aeolian Hall), will give a violin recital in the same hall on the evening of February 6, assisted by William Green, the tenor.

The sixth symphony concert by the London Symphony Orchestra will take place on Monday evening, February 12, when Dr. Hans Richter will be the conductor, and a most interesting program is to be submitted, including a new symphonic poem by York Bowen.

Elsie Walker and Ernest Halsey will give a recital in Steinway Hall on February 13, when Miss Walker will recite Tennyson's "Guinevere," the music composed by Mr. Halsey. They will be assisted at this recital by Frederick Ranalow (baritone) and Hans Wessely (solo violinist).

Achille Rivarde announces a violin recital in Queen's Hall on Thursday, February 15, assisted by the London Symphony Orchestra. Señor Arbos will be the conductor.

Leon Delafosse, the French pianist, is booked for an orchestral concert in Queen's Hall on February 19 with the London Symphony Orchestra. Landon Ronald will conduct.

The seventh symphony concert by the London Symphony Orchestra, February 27, will be led by Wassili Safonoff. This will be Safonoff's first appearance in London. Leon Delafosse is to be the solo pianist on that occasion.

LONDON ITEMS.

LONDON, January 30, 1906.

In addition to the concert given recently, by the Mozart Society, to celebrate the 150th anniversary of Mozart's birth, two others have just taken place. On January 27 the Concert Goers' Club gave a special concert at Bechstein Hall, at which some of Mozart's less familiar compositions were played; Sunday afternoon, January 28, at Queen's Hall, the London Symphony Orchestra, under the direction of Sir Charles Stanford, played several of his great instrumental works. When Mozart was in London in 1765 he visited the British Museum, and later presented the trustees with the manuscript of a madrigal that he had composed to English words, entitled "God is Our Refuge and Our Strength." This madrigal is written on the fly leaf in the back of a book of Requiem. It is only shown upon application. Another manuscript of Mozart's in the Museum is a "De Profundis," exhibited in the Manuscript Room.

Pupils of Mr. and Mrs. Fischer Sobell gave a musical afternoon, recently, at their Studio of Music, Swiss College.

The young contralto, Maria Yelland, who made her first appearance at the Chappell Ballad Concerts on Saturday, is a pupil at the Royal College of Music. She won the Courtney Scholarship about four years ago, and has had the time extended from the original three years to five. Her singing master is Henry Blower. She is to sing at two promenade concerts in February.

Horatio Connell is a young American who has been singing with success in England. For the past two years he has been a resident of London. At the suggestion of Mme. Galski Mr. Connell went to Frankfort-on-the-Main to study with Prof. Julius Stockhausen, remaining with this master for three years. During the present season he has appeared in the promenade concerts and Leighton House concerts, and gave his own recital at Aeolian Hall, in December. Among his recent out of town appearances were the Janssen Subscription concerts, at Nottingham and Hull, where his numbers included arias by Wagner and Brahms, groups of English songs and duets with Blanche Marchesi. Mr. Connell has also sung at the Bournemouth Winter Garden concerts.

At Bechstein Hall, last week, Barbara Thornley, with the assistance of Andre Mangeot, played the first half of her suite for piano and violin, entitled, "The Twelve Months."

Maud MacCarthy, who is to give a series of three concerts at Queen's Hall, in February, beginning February 1, has come to London to reside, and with her mother occupies a flat in the new Prince of Wales Mansions, overlooking Battersea Park.

The committee of the eleventh Bristol festival, held last October, announce a balance in the treasury of \$800.

Dr. Hans Richter conducted the London Symphony Orchestra's fifth concert at Queen's Hall.

The sixth of the Chappell Ballad concerts at Queen's Hall was, as usual, largely attended by an enthusiastic audience who demanded encores to many of the numbers. The soloists included, Kreisler, Adela Verne, who is soon to visit America, Evan Williams, Antonio Dolores, Caroline Hatchard, Carmen Hill, Maria Yelland, Gladys Roberts, Maurico Bacci, Dalton Baker and Reginald Davidson. Evan Williams sang two of Dvorak's songs and one by Amy Woodforde-Finden. Maria Yelland, in response to a most persistent demand after the "Samson and Deliah" aria, "My Heart at Thy Sweet Voice," sang "Who Is Sylvia" with fine effect.

A rather unusual program has been arranged for Robert Newman's annual concert at Queen's Hall. It will be made up entirely of overtures, of which thirteen will be given in chronological order. This overture program begins with Mozart's "Magic Flute," and closes with Tchaikowsky's "1812." The others are Beethoven's "Egmont," Weber's "Freischütz," Rossini's "William Tell," Schubert's "Rosamunde," Mendelssohn's "Ruy Blas," Ambroise Thomas' "Mignon" and five by Wagner.

The 147th anniversary of Robert Burns was celebrated at the Royal Albert Hall by a Scotch concert, at which Agnes Nicholls, Edna Thornton, Janet Duff, Anderson Nicol, W. L. Cockburn and Andrew Black were among the vocalists.

Constance and Ruth Baxendale gave a largely attended recital in Steinway Hall last week.

The Frankfort Opera will soon perform Gellert's opera comique, "The Island Bride."

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MUSIC FOR THE PAST WEEK.

Wednesday evening, February 7—Song recital by Mr. and Mrs. Samuel Richards Gaines, assisted by Alice Putnam and string trio, National Arts Club.

Wednesday evening, February 7—"Don Giovanni," Metropolitan Opera House.

Thursday afternoon, February 8—Bennett lecture song recital, Mrs. Walter Hubbard, assisting soprano, Aeolian Hall.

Thursday evening, February 8—"Lohengrin" (special performance), Metropolitan Opera House.

Thursday evening, February 8—Kaltenborn Quartet concert, Mendelssohn Hall.

Thursday evening, February 8—New York Symphony concert, Felix Weingartner, musical director; David Mannes (violin), soloist; Baptist Temple, Brooklyn.

Thursday evening, February 8—Annual music festival, Grace Protestant Episcopal Church, Brooklyn Heights, Brooklyn.

Friday afternoon, February 9—New York Philharmonic public rehearsal, Ernest Kunwald, musical director; Kirby Lunn, soloist; Carnegie Hall.

Friday evening, February 9—"Martha," Metropolitan Opera House.

Saturday afternoon, February 10—Young People's Symphony concert, Frank Damrosch, musical director; Charles Gilbert, soloist; Carnegie Hall.

Saturday afternoon, February 10—"Die Meistersinger," Metropolitan Opera House.

Saturday evening, February 10—"Faust" (popular prices), Metropolitan Opera House.

Saturday evening, February 10—Delly Friedlaender's (vocal) recital, assisted by James Liebling, cello, and Max Herzberg, piano, Mendelssohn Hall.

Saturday evening, February 10—New York Philharmonic concert, Ernest Kunwald, musical director; Kirby Lunn, soloist; Carnegie Hall.

Saturday evening, February 10—New York Swiss Club musicale, Cecile L. Künzli, assisting vocalist, Tuxedo Hall.

Sunday afternoon, February 11—New York Symphony concert, Felix Weingartner, musical director; Marie Hall, soloist; Carnegie Hall.

Sunday evening, February 11—Liederkrantz concert, Arthur Claassen, musical director; Henri Marteau (violin), Lillian Pray (soprano), Bernard Landing (tenor) and Aurèle Borris, baritone, Liederkrantz Club House.

Sunday evening, February 11—"Verdi's 'Requiem,'" Metropolitan Opera Chorus and soloists, Metropolitan Opera House.

Monday evening, February 12—"La Traviata," Metropolitan Opera House.

Monday evening, February 12—Mendelssohn Glee Club concert, Frank Damrosch, musical director, Mendelssohn Hall.

Tuesday afternoon, February 13—Mendelssohn Trio Club concert, Edwin Wilson, assisting vocalist, Hotel Majestic.

Tuesday evening, February 13—Mendelssohn Glee Club concert, Frank Damrosch, musical director, Mendelssohn Hall.

Tuesday evening, February 13—New York Symphony concert, Felix Weingartner, musical director; Marie Hall, soloist; Carnegie Hall.

Tuesday evening, February 13—Women's Philharmonic Society concert, Waldorf-Astoria.

Tuesday evening, February 13—Chaminade concert, Pough Gallery, Brooklyn.

MONTREAL.

MONTREAL, February 8, 1906.

Marie Hall made her reappearance in the Windsor Hall Wednesday evening last, and her success was far greater than at her first appearance. She opened the program with Paganini's D major concerto, in which she displayed an amazing technical facility, a rich and a brilliant tone and absolute command of the instrument. Her other selections were: "Ave Maria," Schubert-Wilhelmj; adagio by Ries, "L'Abeille," Schubert, and "Faust" fantasia, Wieniawski, which she performed with skill and fidelity. The audience was large and appreciative.

St. Patrick's annual charity concert drew a crowded house to the Windsor Hall on Monday evening last. Among the performers who carried off the honors of the evening was the tenor, J. P. Kelly. Mr. Kelly sang the cavatina from "Faust" with admirable breadth, fine diction and sincerity. He was called out and had to respond to an encore. Mr. Kelly is a pupil of Signor Vegara, once upon a time a resident of this city, but now residing in New York. Signor Vegara during his time here was the most reliable and authoritative vocal teacher we had, and he accomplished more during his short stay here than some of the teachers did in their lifetime.

The next musical event of importance will be a vocal recital on Tuesday next by Kirby-Lunn.

HARRY B. COHN.

Mendelssohn Trio Club Program.

Yesterday afternoon (Tuesday) the members of the Mendelssohn Trio Club gave their third concert of this season at the Hotel Majestic. Edwin Wilson, baritone, was the assisting vocalist. The program was:

Trio, op. 15, No. 1.....	Mozart
Baritone Solo, Ninn.....	Tosti
Edwin Wilson.	
Sonata, for Violin and Piano, op. 100.....	Dvorak
Songs—	
My Light	Spross
I Love, and the World is Mine.....	Spross
Edwin Wilson.	
Trio, op. 50	Tchaikowsky

THE BOSTON SYMPHONY QUARTET CONCERT.

The Boston Symphony Quartet gave its second concert at Mendelssohn Hall on Tuesday evening, February 6, before the largest audience that has yet assembled in the metropolis to hear this excellent organization from the Hub. The program, a well balanced one, was made up of Taneiev's B flat minor quartet, Schumann's A major work in the same form, and a group of classical songs sung by Susan Metcalfe.

Professor Hess and his associates were in splendid form, and their flawless intonation, broad and beautiful tone production, splendid rhythm and authoritative interpretations made their performance the peer of any heard in New York this season or any other season. The Hess Quartet now ranks equally with the best chamber music organizations of America. It was a pleasure to note, too, that according to the program, Haydn, Mozart and Beethoven were not the only composers who ever wrote quartets.

Miss Metcalfe's work has been the subject of severe criticism in THE MUSICAL COURIER on several occasions, but nothing except praise is due her for the singing she did last week. Her numbers were Handel's "Sera" aria, Mozart's "Das Veilchen," Schubert's "Der Neugierige" and "Ungeduld," and Brahms' "Mainacht" and "Liebliche Wangen." In all her selections Miss Metcalfe revealed keen artistic insight, uncommon power of musical and dramatic characterization and complete and subtle command of vocal tone coloring, dynamics and delivery. Miss Metcalfe's voice and her manner of singing have undergone a complete change and show unmistakably the result of careful eradication of all her former grievous faults. The voice is no longer pinched, the acidity of her high tones has been changed into a quality round, full and smooth, and her other registers are as uniform and lovely in timbre as any one could wish. Miss Metcalfe had a resounding success, which pleased no one more than her teacher, Victor Beigel.

Wa-Wan Publications.

The Winter Quarter of the Wa-Wan Press brings forth some interesting songs, a piano prelude and a piece for violin and piano. The songs are "Take, O Take Those Lips Away," two settings, by John Beach and Frederic Ayres, respectively; "Eskimo Love Song," by Stanley R. Avery, and "The City of Sleep," by Arthur Reginald Little. The piano prelude is by Arthur Shepherd. They are all interesting works, worthy of study as characteristic manifestations of Young America in its musical expression.

Laura Crawford, of 131 Manhattan avenue, has returned from a ten weeks' trip on the Continent. Mrs. Crawford will resume her musical services each month at the Congregational Church of Westfield, N. J. The first Sunday in March she will give "The Inheritance Divine," by Shelley.

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JOHANNES MIERSCH, CONCERT VIOLINIST.

Johannes Miersch, concert violinist, is rapidly gaining a place in the United States after being diverted by some years of absence in European countries.

In Indianapolis, recently, with the symphony orchestra of that place, he scored a great triumph in the Wieniawski concerto No. 2 and in several minor numbers, including compositions by Paul Miersch and himself. His own concert polonaise and a mazurka and "Love Scene," by his brother, were aids to his success with the public. The press notices of the concert were most favorable. The evident pleasure and enthusiasm of the audience spoke still more eloquently the power of this exceptional violin performer.

The Indianapolis News says of the musician: "One of the most agreeable features of the musical season was the playing of Johannes Miersch at the second concert of the Philharmonic Orchestra. When a violinist awakens an audience to a pitch of enthusiasm which insists upon a double response to applause, there is then no doubt left as to its opinion. Mr. Miersch put the best of himself into his music. There certainly was music in it, and there was broad intelligence and great technical skill. In addition to a knowledge of how to play superbly he is gifted with a pleasing stage presence, a sanity of style and a simplicity and dignity that are engaging. The violinist played his own polonaise, being a composition frequently played by other artists, notably Maud Powell. He was recalled five times, playing as an encore the andante and allegro of Sarasate's Hungarian dances, that brought him out for another series of acknowledgments, and for a repetition of the allegro of the last number."

The Sentinel remarks in regard to the same appearance: "Mr. Miersch possesses a beautiful tone, rich and flexible, brilliant technic and a remarkable amount of dexterity." And from the Star: "Herr Miersch overcame every difficulty of the Wieniawski concerto with the greatest ease, and his rendering of the second movement was full of polish, smoothness and charm."

"Herr Miersch charms with his violin"; "Miersch, the violin artist, delighted our people"; "Miersch stirred his hearers to enthusiasm"; "violinist pleases his audience"; "brilliance never overshadowed artistic qualities," are other phrases used to speak of the result of this artist's playing. The concert was under the direction of Edgar M. Cawley.

Mr. Miersch is not an ordinary musician nor a newcomer in the field. Through born talent and the best of European training he arrived early at a point of distinction acknowledged by critics the most severe, and by royalty in several courts, as well as by the European public. After flattering testimony from many courts he was made court violinist to the King of Greece. From his Berlin home many and successful tours were made and the reputation of "first class artist" established. He combines in his playing and in his instruction the artistic principles of both German and Franco-Belgian schools.

Since coming to the United States Mr. Miersch has in a short time created an impression of value, advancement and sincerity, that has won him an enviable position here. The Times, of Washington, D. C., speaks of him as "mas-

ter of the violin, his individual conceptions bringing almost new readings to bear upon compositions." The Post speaks of his "complete triumphs, of brilliant and delicate technic, of his exquisite embellishments and the spontaneous and real enthusiasm produced." The Boston Herald praises his purity of taste, his large, pure tone, his intelligence and skill and his pleasing stage presence. The Transcript adds to these qualifications remarkable bowing, intonation and left hand work.

Before the Washington Club, Washington, D. C.; at a Bischoff concert at the Saengerbund; in a White House musicale; in concert, associated with other instruments, artists and orchestra; at the Friday Morning Music Club and in special recital; praise in various wordings, and in-



JOHANNES MIERSCH.

cluding almost all the desirable violin artist virtues, have been spoken by the press.

By his presence, powers and the value of his repertory, Johannes Miersch makes an attractive concert violinist, either associated with other players, singers or with orchestra. He never fails to attract audiences, and his playing never fails to create that desirable warmth and enthusiasm which makes for success on a concert tour.

As instructor Herr Miersch imparts the "big art" in a way calculated to develop latent talent and to inspire pupils with a desire for serious study. He is heard much in

Washington and has a pleasant studio at 809 Fourteenth street. At this address he may also be reached by managers. This paper will publish further news of his performances and of his students.

MARIA VON UNSCHULD'S RECITAL.

Maria von Unschuld, a Viennese pianist, now residing in Washington, where she is at the head of a large and flourishing music school, gave a recital at Mendelssohn Hall on Tuesday afternoon of last week (February 6) before an exceptionally representative audience of musicians and society persons.

Miss Unschuld played Beethoven's D minor sonata, the E major caprice by Scarlatti—in the Tausig arrangement—Chopin's B minor scherzo and C sharp minor nocturne, Weber's "Invitation to the Dance," Brahms' intermezzo, op. 117, and the same composer's adaptation of a Gluck gavotte, Liszt's thirteenth rhapsody, and shorter numbers by Heller, Poldini and Paganini-Liszt.

In the foregoing unconventional scheme, Miss von Unschuld proclaimed her artistic independence, and in her playing also she revealed interpretative individuality and absolute unconcern for slavish tradition. Her Beethoven and Brahms numbers were full of the meat of human life, vital, energetic, appealing. In her Chopin, too, Miss von Unschuld gave the red corpuscles free rein, and steered a wide course away from sickly sentimentality and rhythmic sluggishness. She has a clean, crisp, brilliant technic, a tone of unusually lovely quality and color, and a refined sense of pedal, dynamic and tempo values. Through all her readings there ran the incontrovertible proof of a thorough musical nature, which always found the proper balance between the separate elements and made of the whole a finished and inspiring art product. In the lighter graces of the piano the fair player showed herself as much at home as in the graver tasks, and her final group of solos revealed a dazzling finger technic, a wealth of delicate nuance, and the rare ability to make the piano play as well as preach. Miss von Unschuld's work was received with real enthusiasm and rewarded with insistent recalls and encores.

Brockway to Wed Easter Week.

The engagement of Howard Brockway, pianist and composer, to Katherine Bradford, daughter of Rear Admiral Bradford, of Washington, has been confirmed by Mr. Brockway. The wedding will occur in Washington during Easter week. The prospective Mrs. Brockway is a graduate of the Peabody Conservatory of Music in Baltimore, of which Mr. Brockway is now a member of the faculty. Miss Bradford is an excellent amateur violinist. At her graduation she received the certificate for the violin in May, 1904. Next season Mr. Brockway will be heard oftener in public, both as soloist and ensemble player.

Grünfeld, the well known Vienna pianist, has just finished a new comic opera called "The Female City." Grünfeld's earlier operetta, "A Man of the World," is still running in several Austrian and German cities.

**MAUD POWELL**

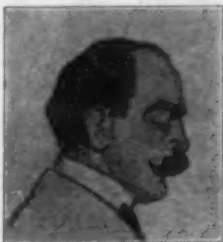
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ALBERT SPALDING, THE YOUNG AMERICAN VIOLINIST.

Albert Spalding, the young American violinist, has fully confirmed the high expectations and hopes created by his carrying off a diploma at the Bologna Conservatoire when only fourteen years of age, thereby sharing with Mozart the honor of establishing a record in the annals of music. At seventeen he has challenged the musical world in Paris, London, Berlin and Vienna, not as the wunderkind—which his extreme youth warrants—but as a finished, serious artist, and by sheer merit has won the right to be enrolled in that select band of violin virtuosi whose numbers are, alas, all too few.

This has been achieved without the mannerisms and sensational effects so dear to the hearts of most virtuosi and which seem to give to the indiscriminating public the idea that something difficult is being accomplished. These tricks undoubtedly impress the masses, but tend to irritate the cultured music lover.

When young Spalding comes on the platform he appears to be the least concerned person present. There is no self-consciousness; one sees a manly, well built lad, with the promise of a magnificent manhood. The face is strong and earnest and is that of no ordinary youth, but of one who by sheer force of character might accomplish anything he undertook and come to the front in any profession he chose to adopt. With such a character trickery is impossible, and it is not surprising to see him accomplish the most difficult passages with an ease and fluency that gives the uninitiated the impression that playing the violin is the simplest thing in the world, and that nothing difficult is being attempted. His bowing is firm and bold, his technique sound and his tone is of the most beautiful quality, being also round and full. He has great brilliancy and a sympathetic manner. Thus equipped it is not wonderful that his success in the musical centres of Europe should be immediate, and his future will be watched with great interest by musicians in Europe as well as in America.

It will be remembered that he made his professional debut last June at the Nouveau Theatre, Paris, with pronounced success, and later was selected by Coquelin to play at a gala performance at the Chatelet; Patti, Widor, Bruneau and several of the principal singers from the Opera appearing. Early in November he made his first appearance in London at the Queen's Hall with similar success. On November 28 and December 1 he played before critical audiences in Berlin, and by his great gifts succeeded in completely subjugating the connoisseurs of this music loving German nation. Works by Bach, Beethoven, Schubert and Brahms-Joachim figured in his program, all being played with equal facility, and drew much applause from the distinguished public present.

The young virtuoso next proceeded to Vienna, where he appeared on December 6 and met with even greater success than at Berlin. He played the "Trille du Diable," by Tartini; the "Chaconne," by Bach—after which he was recalled four times—and works by Beethoven, Paganini and Sarasate. The artist was recalled repeatedly, and several encores were insisted upon.

Since the excitement of these public appearances Mr. Spalding has retired to his beautiful home—formerly the palace of a prince—in Florence, where he can enjoy his favorite pastime of riding and motoring till his next appearance, which takes place in that city this month. This concert will be of unusual interest, the great French composer, Saint-Saëns, is to conduct the orchestra, and will preside at the piano during the performance of his own sonata for piano and violin. This will be followed by a series of concerts at Nice, with the Colonne Orchestra, and later several concerts will be given in London.

Here are some extracts from the French, English, German and Viennese press of Mr. Spalding's playing:

The brilliant debut made last year in Paris by the American violinist, Albert Spalding, will be within the recollection of all. The young artist was again heard yesterday at the concert of the Dramatic Artists' Association, organized so energetically by Coquelin, and at which Madame Patti gave the assistance of her talent and reputation. Albert Spalding was enthusiastically received by the public. His remarkable talent brought him four recalls. His classically pure playing, noble in its simplicity, was wonderful in the aria by Bach, which he interpreted with a remarkable correctness of expression. In Sarasate's "Zigeunerweisen," in which he was equally well applauded, he elicited admiration of qualities of quite a different order; alternately cleverly picturesque, melancholy or tender, his bow expressed in a delightful manner the vibrating poetry of the pretty fantasia by Sarasate.—Paris, Le Figaro, November 19.

Albert Spalding, a young American violinist, who made his first appearance in London in the Queen's Hall yesterday afternoon, was most successful. His tone is of the most exquisite quality, round and full and luscious, and of great carrying power, especially in cantabile phrases and movements. In the familiar air by Bach, in the slow movement of Bruch's G minor concerto, and in the opening of "Le Trille du Diable," the maximum beauty was attained. Mr. Spalding's technique, too, is very sound.—London Times, November 22.

Albert Spalding, the violinist, made his debut with very great success. One perceives throughout such an uncommonly fine and high class training that a successful career of the artist cannot be doubted. We were particularly impressed by his youthful earnestness and the complete absence of tricks to influence the public. We may mention as a further feature to the credit of the American musician, that the names of such masters as Handel, Bach, Beethoven, Schubert, Brahms-Joachim, figured in his program. The distinguished public applauded him in a manner which seemed to express good wishes.—(Translation) Berlin Vossische Zeitung, November 29.

Albert Spalding possesses a stupendous technique, combined with soulful bowing. All that Tartini, Bach, Beethoven, Paganini and Sarasate could demand from a violinist he fulfilled with elegance and a finesse of finish.—(Translation) Vienna News, December 7.

JANPOLSKI IN PHILADELPHIA AND BOSTON.

Albert Janpolski's splendid talent is meeting with the most gratifying success in other cities as well as New York. Following are a few of the many notices he has had in recent appearances:

At the thirteenth series of Sunday Chamber Concerts, Albert Janpolski, the New York baritone, was the soloist. He presented two groups of songs, including Schubert's "Frühlingsglaube," Rachmaninoff's "Approach of Spring," two Russian folksongs, songs by Dvorák, Kalinikoff, and an aria from Tchaikovsky's "Iolanthe," also a group of new songs by Benjamin Whelpley, words from Tennyson's "Maude." The last group was the most interesting feature on the program; the applause they called forth was spontaneous and hearty, and the second two had to be repeated. Mr. Janpolski has a voice of beautiful quality and he sang with varied interpretations and great sympathy in both groups.—Boston Herald, January 20, 1906.

A. G. Janpolski, who was the baritone soloist, gave a most versatile program, several numbers of which he had to repeat. It was composed of fine songs of the masters and a group of Whelpley's songs, set to suggestions from Tennyson's "Maude." The singer has a fine voice of much sympathy, being, perhaps, best enjoyed in two Russian folksongs.—Boston Advertiser, January 29.

Albert Janpolski, the Russian baritone, has a voice of great power, and even more grace. He sang two groups of songs of Schubert, Dvorák and several modern Russian and folksongs; also a group of Whelpley's new songs, the composer accompanying. They were obliged to repeat the final two in response to persistent applause. Indeed the performers must have been much flattered by their reception, which was fully merited.—Boston Globe, January 29.

Mr. Janpolski, the baritone, sang most musically and sympathetically Mr. Whelpley's three new songs, setting of verses from Tennyson's "Birds in the High Hall Garden," that saved the day. In fact, they were the only music on the program, except Mr. Janpolski's singing of Schubert and Tchaikovsky songs, which were thoroughly enjoyed.—Boston Transcript, January 29.

There was another capacity audience at Chickering Hall Sunday afternoon. Mr. Janpolski, the vocalist, gave a varied program of songs, which was thoroughly enjoyed.—Boston Post, January 29.

The musical program was especially interesting and called forth

many exclamations of delight. The particular bright star was Albert Gregorowich Janpolski, whose rendering of Russian songs in his native language was not only interesting but of great charm. Mr. Janpolski's voice is a beautiful and powerful baritone, capable of all the delicate touches and full of pathos.—Philadelphia Ledger, January 14.

AGNES GARDNER EYRE IN CHICAGO.

A portion of the Chicago press notices on Agnes Gardner Eyre's playing at the Kubelik concert, are reproduced as follows:

But while Jan Kubelik claimed the lion's share of attention, there was another soloist on the program who came in for much appreciation and applause. Agnes Gardner Eyre was heard in piano solos in which she did some most creditable work. First, she gave a group in which she displayed admirable technique and good interpretative qualities. This consisted of a barcarolle by Leschetizky, and a nocturne and waltz by Chopin. An additional number was demanded after this group. The fourth number was a study in waltz form by Saint-Saëns, in which the player emphasized the good impression she had made in her opening appearance. Miss Eyre is a talented pianist who has studied abroad and developed the abilities which were discovered in her home State, Minnesota. Kubelik and Miss Eyre will both appear in concert again Saturday afternoon in the Auditorium, under the auspices of the musical and dramatic direction, at which time a program of widely differing nature is announced.—Chicago Chronicle, January 26, 1906.

Kubelik was assisted by Agnes Gardner Eyre, who presented two groups of soli. I heard her in the Leschetizky barcarolle and the Chopin nocturne, op. 32, in G major, and in waltz in D flat major. She displayed a fluent technique, a small but sympathetic tone, and excellent taste.—Chicago Inter Ocean.

Agnes Gardner Eyre, the pianist, who was heard in several numbers, is a graceful performer whose playing shows careful finish. She played a barcarolle by Leschetizky and two Chopin numbers and was heard later in the more difficult etude in form of a waltz, by Saint-Saëns. Miss Eyre will play several numbers on tomorrow's program.—Chicago Record-Herald.

Agnes Gardner Eyre appeared as the pianist, with the Leschetizky barcarolle, a waltz, and nocturne by Chopin, and Saint-Saëns' waltz etude, the Chopin numbers recalling the feminine delicacy of Paderewski in her treatment, and she also supplied two extra numbers in response to the enthusiastic reception of the audience.

Miss Eyre's treatment of the Saint-Saëns study complied with all of the immense technical requirements imposed by the composer, clarity and musical intelligence implying the result of hard work as well as the possession of native refinement. She was plainly nervous in the barcarolle, but her performance showed more self-possession as she progressed, and her playing was brilliant and satisfying.—Chicago Journal.

Sousa on Tour.

(Knoxville, Tenn., Journal and Tribune.)

Sousa and his band formed the magnet that attracted an immense audience to Staub's Theatre, and Sousa's soloists took that immense audience by storm and held it until Sousa's Band, after having been generous with encores, refused to respond to a final demand after the closing number on the splendid program.

The seat sale had been very large, and when the curtain rose on the splendid band of about fifty musicians, every one of them an artist, the house was packed and a wave of applause rolled over the big audience and greeted, when he made his bow, "The March King," the bandmaster whose name is famed the world over, who has played at kings' courts, at expositions and everywhere else that there has been a demand for the prince of musical organizations.

To appreciate the excellence of Sousa's Band one must hear it. In another sense, the program only stands for half the splendid treat, for not half the numbers that were played appear in it. Every number was encored, and there was always a response, sometimes twice.

Sousa has been widely heralded and long looked for. He has come and gone, and left behind him a thousand hearts made lighter by uplifting them from their everyday cares by his splendid concert. Great is Sousa, "The March King," and may he live, like "The Stars and Stripes, Forever."

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MUSIC FOR THE COMING MONTH.

- Thursday afternoon, February 15—Carl lecture recital on "The Creation," chapel of the "Old First" Presbyterian Church.
- Thursday evening, February 15—Boston Symphony concert, Carnegie Hall.
- Thursday evening, February 15—Rubinstein Club concert, Waldorf-Astoria.
- Friday evening, February 16—Opera, Metropolitan Opera House.
- Friday evening, February 16—Boston Symphony concert, Baptist Temple, Brooklyn.
- Saturday afternoon, February 17—Boston Symphony matinee, Carnegie Hall.
- Saturday afternoon, February 17—Opera, Metropolitan Opera House.
- Saturday evening, February 17—Opera (popular prices), Metropolitan Opera House.
- Sunday evening, February 18—Popular concert, Metropolitan Opera House.
- Monday evening, February 19—Opera, Metropolitan Opera House.
- Tuesday afternoon, February 20—Gebhard piano recital, Mendelssohn Hall.
- Tuesday afternoon, February 20—Severn lecture recital, 131 West Fifty-sixth street.
- Tuesday evening, February 20—"Judas Maccabeus," New York Oratorio Society, Frank Damrosch musical director, Carnegie Hall.
- Wednesday evening, February 21—Opera, Metropolitan Opera House.
- Wednesday evening, February 21—Farrar-Shay song and piano recital, Berkeley Lyceum.
- Wednesday evening, February 21—Nelson piano recital, Mendelssohn Hall.
- Thursday afternoon, February 22 (Washington's Birthday)—Calvé song recital, Carnegie Hall.
- Thursday afternoon, February 22—"Parsifal," Metropolitan Opera House.
- Thursday afternoon, February 22—Women's String Orchestra concert, Mendelssohn Hall.
- Thursday evening, February 22—Volpe symphony concert, Carnegie Hall.
- Friday evening, February 23—Opera, Metropolitan Opera House.
- Saturday afternoon, February 24—Young People's Symphony concert, Carnegie Hall.
- Saturday afternoon, February 24—Opera, Metropolitan Opera House.
- Saturday evening, February 24—Opera, Metropolitan Opera House.
- Saturday evening, February 24—Adele Margulies Trio concert, Mendelssohn Hall.
- Sunday evening, February 25—Popular concert, Metropolitan Opera House.
- Monday afternoon, February 26—Heinrich Gebhard piano recital, Mendelssohn Hall.
- Monday evening, February 26—Opera, Metropolitan Opera House.
- Tuesday evening, February 27—Kneisel Quartet, Mendelssohn Hall.
- Wednesday evening, February 28—Opera, Metropolitan Opera House.
- Thursday evening, March 1—Opera (special performance), Metropolitan Opera House.
- Thursday evening, March 1—New York Symphony Orchestra concert, Baptist Temple, Brooklyn.
- Thursday afternoon, March 2—Carl lecture-recital on Mendelssohn's "St. Paul," Chapel, Old First Presbyterian Church.
- Friday evening, March 2—Opera, Metropolitan Opera House.
- Saturday afternoon, March 3—Opera, Metropolitan Opera House.
- Saturday evening, March 3—Opera, Metropolitan Opera House.
- Sunday afternoon, March 4—New York Symphony concert, Carnegie Hall.
- Monday evening, March 5—Opera, Metropolitan Opera House.
- Tuesday evening, March 6—New York Symphony concert, Carnegie Hall.
- Tuesday evening, March 6—Opera (special performance), Metropolitan Opera House.
- Wednesday evening, March 7—Opera, Metropolitan Opera House.
- Thursday evening, March 8—Marum Quartet concert, Cooper Union Hall.
- Friday evening, March 9—People's Symphony Auxiliary Club concert, Cooper Union Hall.
- Friday evening, March 9—Opera, Metropolitan Opera House.
- Saturday afternoon, March 10—Opera, Metropolitan Opera House.
- Saturday evening, March 10—Opera (popular prices), Metropolitan Opera House.
- Sunday evening, March 11—Popular concert, Metropolitan Opera House.
- Monday evening, March 12—Opera, Metropolitan Opera House.
- Tuesday afternoon, March 13—Mendelssohn Trio Club concert, Hotel Majestic.
- Tuesday evening, March 13—Women's Philharmonic concert, Waldorf-Astoria.
- Wednesday evening, March 14—Opera, Metropolitan Opera House.

Dr. Wolle in California.

The University of California has undertaken to provide San Francisco and the other bay cities with symphony concerts, says the San Francisco Argonaut. Dr. J. Frederick Wolle, who fills the chair of music at the university, is to be the conductor. He has gathered together an orchestra composed of the best professional musicians in this city. At half-past 3 on the alternate Thursday afternoons, February 15, March 1, 15 and 29, and April 12 and 26, this orchestra will give a series of six concerts in the Greek Theatre, concluding April 26 with Handel's "Messiah," by the University Chorus of three hundred voices and a full symphony orchestra. Dr. Wolle has obtained the assistance of Giulio Minetti as concert master. During four years he held this responsible position with Fritz Scheel. Six years ago, Minetti was offered the concert mastership of the Thomas Orchestra, but he preferred to continue to live in San Francisco, where he had always been successful. Special rates have been made for students of the University of California and other students of music, who will be enabled to hear the entire series for \$1.50.

SCIENCE AND THE VOICE.

MCGILL UNIVERSITY,
MONTREAL, February 5, 1906.

Editor Musical Courier:

As a quotation from a certain pamphlet which aims at discrediting what science has done to elucidate voice questions has appeared in so widely a read periodical as THE MUSICAL COURIER, and since my name has been used in this connection, I wish to protest against the writer's conclusions as entirely unwarranted. The subject of the registers of the singing voice is an exceedingly difficult one because of the fact that the vocal bands are not open to ordinary observation. Being visible only by the use of special methods and being small are great obstacles; but this does not justify the conclusion that there is no agreement among those who have investigated registers and kindred topics. On the contrary, I have been surprised when recently looking afresh into the reports of the various investigations on this subject to find how much agreement there really is among those who were best qualified for the researches which they undertook. It is true I have reported one instance in which the individual seemed to use but one register. But why is this quoted apart from my context when the whole tenor of my research established the fact that most persons do not sing in one register *naturally*? There are white crows, but they are very rare.

To quote points of apparent disagreement among writers, as in this case, without regard to the rest of their writing, is a most unfair proceeding, yet by this process the unwary are caught and science is discredited. Science is nothing more than exact knowledge. Surely if vocal teaching is ever to be raised to its proper position it must be made to consist of something more than the opinions of Mr. A. or Mrs. B., however eminent. In other words, it must be reduced to a science.

As I have been at work on this subject for twenty years I will ask the readers of THE MUSICAL COURIER to hesitate before accepting the conclusions of the writer quoted in a recent number of this paper. I have come to very different conclusions as a result of long continued observation, special investigation and practical tests, and I hope before long to lay the results of my work before those who are interested in the voice from either the theoretical or practical point of view. I may not be able to convince those who rise superior to evidence, but to all who wish to really know the truth I hope to have something to say as to what science can do for the singer or speaker and also to furnish some guiding principles to him who would teach how the vocal organs may be used in accordance with the laws of nature to produce artistic results.

Truly yours,

WASLEY MILLS.

People's Symphony Concerts.

A Tchaikowsky program has been arranged for the next triad of concerts by the People's Symphony Society, Thursday evening, February 15, at Cooper Union; Friday evening, February 16, at Grand Central Palace, and Saturday evening, February 17, at Carnegie Hall. Franz X. Arena, the musical director, will conduct the orchestra in the following works: Fourth symphony, "Nut Cracker Suite" and "Marche Slav."

Haarlem Philharmonic Musicales.

The remaining musicales of the Haarlem Philharmonic Society will be given at the Waldorf-Astoria Thursday mornings, February 15 and April 19.

SEASON

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BAUER'S FIRST VISIT TO NEW ORLEANS.

Harold Bauer, the distinguished pianist, gave his first recital in New Orleans last month. This was Mr. Bauer's first visit to the historic city on the Mississippi. The appended criticisms from the New Orleans papers prove that he had a triumph with audience and critics:

Before proceeding to the recital in detail mention must be made of Bauer's phenomenal pedal work, a branch of piano technic in which he is absolutely without equal on the concert stage. It is not only for variations in dynamic effects that he uses the pedals, but actually controls through them the tone itself, his foot dexterity being almost as great as that of his supple fingers.

Bauer's first number was a Beethoven sonata, op. 53, of which the first movement, allegro con brio, introduced the broad tone of the pianist, and whose superb finale was played with masculine vigor. The adagio, second movement, was carried directly into the rondo allegretto moderato, and of all the music of the evening there was nothing which possessed higher musical quality.

Schumann's "Papillons" was the second number, and its patchwork of musical delicacies served to exhibit the dainty touch which is so surprising when found in hands of the short and powerful type possessed by Mr. Bauer. In this morceau the use of the pedal reached almost inconceivable dexterity.

The third number was a suite of four shorter compositions beginning with a Brahms transcription of Gluck that proved one of the evening's loveliest morceaux. It is a charming motive unpretentiously displayed but distinguished in its every phrase. "B" of this suite was scherzo in E minor by Mendelssohn, which is a technical display morceau par excellence. It has no great musical beauty, but for speed, lightness and flexibility of fingering the music is most remarkable and it won immense applause.

Chopin's ballade in G minor followed, and by it one could study Bauer as performer of Chopin the brilliant; of Chopin the sentimental one could learn nothing, for even the encore was an etude in which technic was the prerequisite.

Schubert's impromptu in G flat contained the suave melody that Bauer reveled in, and for this reason it was one of the evening's most noteworthy numbers. Last was the Saint-Saëns' etude en forme de valse, that might be called a morceau of modernized Chopin. It has variety and originality combined with a popular note that made the music a happy selection as finale for a recital.

Newcomb Hall, the scene of the musicale, was filled with a very representative audience of the city's music lovers, and the eminent pianist was given a reception of the most flattering.—New Orleans Times-Democrat, January 16, 1906.

Bauer is as great a delight to watch as to hear; there is nothing freakish in his performance, his entire work being signal for its freedom from the very suspicion of the grotesque. Indeed, he went through his trying program with the equanimity peculiar to the truly great, and was recognized by a round of applause sprung from a full appreciation of his marvelous attainments.

The pre-eminent quality of Bauer is the latitude of his conceptions. With him Schumann is distinctly Schumann, just as his Brahms and his Mendelssohn seem to speak with their own individuality. There is no sameness characterizing his playing, and if there is anything specific about him, it is only his art which is always evident—beautiful, refined, elegant.

The program was one of gigantic proportions, embracing works of Beethoven, Schumann, Brahms, Mendelssohn, Alkan, Liszt, Chopin.

The following have studied under Mr. HERMANN KLEIN:

ORATORIO—Mrs. Suzanne Adams, Mrs. Katharine Fisk, Miss Estelle Harris, Mrs. E. Leonard, Mrs. Clara Poole, King, Mrs. Susan Hawley-Davis.

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pin, Schubert and Saint-Saëns. To name which selection was best executed, would be as difficult as to try to describe the pianist's virtuosity. Yet, just as one of a series of diamonds of equal purity may seem the most brilliant on account of a certain light effect, so did Bauer's Beethoven shine forth the most resplendent of his interpretations. There was an atmosphere surrounding the work that will long be memorable.

A rhapsody in G minor, by Brahms, was played with wonderful intuition, but it was left for the Alkan etude, "The Wind," to thrill the audience and call from it a mighty burst of applause. Mr. Bauer displayed more than mere dexterity for program music in this work; his was an intellectual exposition of a theme permeated by an intensely dramatic element. The pedal effects here were astounding; the tone picture perfect. An encore was demanded and a delightful etude by Poldini quieted the enthusiastic assembly. A Liszt etude in D flat brought forth more demonstrations of pleasure and a ballade in G minor of Chopin evoked another tumult of applause. Surely Bauer has few equals in Chopin, in whom he seems to revel with rare delight. The most exquisite nuances of the evening were unfolded in the Schubert impromptu in G flat. Bauer's cantabile passages have not only suavity but life; they are played as if sung, and are punctuated with the marks of the vocalist.

The evening was brought to a close by the colossal etude en forme de valse of Saint-Saëns, which was a veritable tour de force.—New Orleans Daily States, January 16, 1906.

Bauer Elsewhere.

Mr. Bauer is arranging an extended tour of the South for the spring of 1907. In addition to the foregoing New Orleans press notices, here are two notices from Texas. Mr. Bauer is now in New England. Last week he played in Boston and also in Bangor, Me. He is expected in New York this week. The Texas press notices read:

The spirit of the composers appeared to animate the performer, and the ideals for which they worked seemed to be before the hearers, and the union of the sounding wires was somehow an expression of the feeling of the men who wrote, the man who played and the many who listened. At the close of the program one felt that he had listened to sweet singers, had heard grand chords from instrumental harmonies and had listened to a magician of pleasing sounds.

Through all the grand compositions there were strains of melody that held the untrained ear, and the skill of the interpreter gave to even the unsophisticated a deep drink of the divine art of music. In revealing the dreams of the masters in the sounds of the instrument the personality of the player was merged into the men he followed; but at times he turned away from them and rendered the variations that were his own, and once and again the man was made manifest in what he himself had wrought. The interpreter was indulgent, and the skill of his fingers was not less than the power of execution, the marvel of his understanding and his insight into the souls of the great musicians he presented. The applause at times amounted to almost an ovation.—Dallas Morning News, January 23, 1906.

Harold Bauer, at the Christian Tabernacle last night, proved a revelation to every hearer. The verdict of the world has long ago awarded him a place among the first pianists. Local lovers of music were prepared to hear what he gave. He added more than they had expected.

Bauer represents vigor of health mentally, temperamentally, musically. Saneness, breadth of conception and understanding, with a technic that at no time degenerates into reverberating dynamics.

His tones fall like the perfectly cut, highly polished, flawless diamond. They delight with their dazzling radiance; they scintillate with all the rainbow colors of tone. The solar spectrum's beauty is recalled in their wonderful richness and purity.

In translating the message of Schumann he established a cordiality between himself and the students of Schumann that won instant favor. After, whether it were Gluck-Brahms or Liszt, Chopin or Schubert, there was no wavering in the breathless interest and enjoyment.—Fort Worth Telegram, January 19, 1906.

Savage Company in the Northwest.

Henry W. Savage's English Grand Opera Company has created a new record for receipts on its tour through the extreme Northwest. The sale of seats at the Marquam Grand Opera House, Portland, Ore., has been unprecedented. Extra matinees have exceeded the Portland music lovers on demand. This splendid organization will be in Seattle next week, with an itinerary which includes Spokane, Butte, Helena, Winnipeg and St. Paul.

SOME GOOD SUGGESTIONS.

(From the New York Times.)

Carnegie Hall Inconveniences.

To the Editor of The New York Times:

As one of the many women who love music well enough to climb to the elevatorless heights of Carnegie Hall balcony, I wish to protest against what I consider the inconvenient and dangerous arrangements made for the patrons of that place.

About two-thirds of the way up a wicket is thrown across the top step of a steep flight of stairs and there the tickets are taken. This sudden barring of the way always causes a jam, and might very easily cause a dangerous panic.

Annotated programs or books of words seem never to be provided for the ticket holders of the balcony. Surely, people who pay from 75 cents to \$1.50 per seat are entitled to safety, comfort and the printed matter that helps intelligent hearing of the music.

"Go early and avoid the crowd," might be advised, but when, as at the Sembrich recital of February 1, the doors are opened only fifteen minutes before the beginning of the recital, the crowd is already there.

It is impossible to stay away from Carnegie Hall, for most of the serious concerts are held there, and to many of us, though our pocketbooks are slim, music is a necessity.

MUSIC LOVER.

Hanchett Lecture Recitals.

Monday evening, February 12, Dr. Henry G. Hanchett concluded his series of six free lecture recitals, under the auspices of the New York Board of Education, at St. Luke's Hall, on Hudson street. "Modes of Musical Composition" was the subject of this series. As illustrations, Dr. Henry G. Hanchett played the following works:

Nocturne, in C minor, op. 48, No. 1.....Chopin
Finale, from Sonata in F, op. 10, No. 2.....Beethoven
From An Indian Lodge, op. 51, No. 5.....MacDowell
From Uncle Remus, op. 51, No. 7.....MacDowell
Cradle Song, op. 38, No. 1.....Grieg
A Caudle Lecture, op. 14, No. 4.....Sherwood
Second Ballade, op. 38.....Chopin
Romanza, in F sharp, op. 28, No. 4.....Schumann
Fugue, in G minor.....Rheinberger
Andante and Variations, from the First Sonata, op. 42.....Schubert
Paraphrase on Rigoletto.....Liszt

Dr. Hanchett is now making a tour of the South and West.

Frieda Stender in Philadelphia.

Frieda Stender, soprano, sang Friday and Saturday, January 26 and 27, in Philadelphia, with the Philadelphia Orchestra, and the young singer had fine success. Criticisms from Philadelphia papers follow:

Miss Stender's voice is rich, round and full, and she has evidently received the benefits of a sound training, as her method is effective without being obvious. Her delivery of the Mozart music was spontaneous and authoritative. Many great singers have been heard within the walls of the Academy, but certainly none have given more unalloyed pleasure than this little woman from New York.—Philadelphia Press.

Miss Stender has an excellent soprano voice, which has been carefully cultivated and is skilfully used, and she is evidently a musician of experience and ability. Her numbers were the "Dove Song," aria from the "Marriage of Figaro," and Pamina's aria from "The Magic Flute."—Philadelphia Inquirer.

Miss Stender sang with authority and with a full and steady tone production that made her voice like a column of sound, the tone being sweet and produced without effort.—Philadelphia Ledger.

Miss Stender sang the "Countess" aria from the "Marriage of Figaro," and Pamina's fluent aria from the composer's only German opera, in fine voice.—Philadelphia North American.

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BISPHAM HEARD IN THREE CITIES.

David Bispham's recent successes in Terre Haute, Ind.; Cincinnati, Ohio, and Baltimore, Md., are fully described in the appended reviews:

Whenever two or three persons have met together in Terre Haute since Tuesday evening, the most absorbing topic of conversation has been sure to be the Bispham concert. The writer has been much interested in the various comments heard in passing, and has taken some pains to ascertain as far as possible what the preponderance of opinion is. All the prominent musicians whose comments upon the concert have come to the writer's knowledge are enthusiastic in their praise of Mr. Bispham's work last Tuesday.

No one can compete with Mr. Bispham in the field of recitation to the accompaniment of music. If we are not mistaken, he was the first to attempt that sort of work on the concert stage in America. At any rate it is a field which he has made particularly his own, for, although he has had many imitators, he has no equals.

Mr. Bispham and Max Heinrich, the composers of "Magdalena," the work rendered upon the occasion, have been warm personal friends for many years, and because of this Mr. Bispham frequently gives this number a place on his program. That it was beautifully done everyone acknowledges. Mr. Bispham uses all his vocal art in these recitations, and they are like music all the way through, for the voices are so exquisitely modulated. In this respect, Mr. Bispham is a model for all readers to follow.—Terre Haute Spectator.

The recital of Mr. Bispham at the Grand last night will not soon be forgotten. He is one of the greatest, one of the few greatest, basses of the present time, and no one who heard him can wonder at his fame. Even without his marvelous technical ability, which is a delight to the scientific musician, he would still be great by virtue of his dramatic power and his ability to stir the hearts and imaginations of his hearers. It was not a program that any one could sit through in a calm and critical mood; the wonderful magnetism and power of the singer left the audience tense with excitement or emotion. His interpretations were marvelous, and quite beyond description.

The program was selected with skill, being of sufficient technical excellence to satisfy the musicians in the audience, and yet not too difficult for the enjoyment of the ordinary lover of music.

"The Wanderer" was given most beautifully and artistically. In "Edward" he showed his tremendous dramatic as well as musical ability, and something very like a shudder passed over the house at its conclusion. Several times in "Lady Moon" he laughed a delicious, soft laugh, and every time he did it, the entire audience laughed with him. It was irresistible.

The highest point in the program was touched by "Danny Deever." Mr. Bispham sang it with such intensity, with such tragedy, that his hearers were left breathless for a time, unwilling to break the spell by commonplace applause.

The recitation to music with which the program closed was a poem, "Magdalena, or, The Spanish Duel," by J. F. Walker, and set to music by Max Heinrich. Mr. Bispham is recognized as the greatest in this particular field of art, and his recitation was heard with great interest.—Terre Haute Tribune.

Here is the opinion of a Baltimore enthusiast after having Bispham in that city:

At Mr. Bispham's appearance in Baltimore, January 24, at the Phoenix Club, he was the lion of the occasion, notwithstanding the presence and beautiful cello playing of Jean Gerardy. Beside the prologue from "Pagliacci," "The Evening Star," from Tannhäuser, and Schubert's "Wanderer" and "Erkling," all sung in Mr. Bispham's best manner and all demanding enthusiastic encores, he was joined by the noted cellist in a beautifully played obligato to Tchaikowsky's "Nur wer die Sehnsucht Kennt," as an encore, for which he sang again, with cello obligato, Goltermann's very beautiful "Die Thräne des Herzens." Bispham has never appeared to such advantage in our city.

At the initial concert of the Oak String Quartet, Conservatory Hall, Cincinnati, David Bispham, the assisting artist, showed his musicianly qualities no less in the selection of his numbers than in the manner of their presentation. Following the E major quartet of Haydn, Mr. Bispham maintained the integrity of the program, and the "Stimmung," which pervaded the audience was perfectly preserved by such rendering of a grand group of songs as the Cincinnati public has never been favored with even by this great artist.

The group consisted of "O, Ruddier Than the Cherry," by Handel, filled with beautiful organ like tones, to which Mr. Bispham did full justice; Beethoven's lovely "Adelaide," so admirably fitted to this singer's style, and Schubert's "Wanderer." The latter may be a favorite with Mr. Bispham, as in it he seemed to lend himself more to the passionate beauty of the composition than in any other number. Mr. Bispham also, between the modern quartets, sang Loewe's exquisite "Wedding Song," marvelously enunciated; Elgar's "Pipes of Pan," "L'Heure Exquise," by Rinaldo Hahn; "Who Knows," from Max Heinrich's "Magdalena," and the extraordinary "Pirate Song," by the talented New England composer, Henry T. Gilbert. Mr. Bispham was cheered to the echo, and never sang with such freshness, intelligence and general artistic value in this city.

The reception of Weingartner by the Woman's Club, having been unavoidably canceled, the eminent singer was invited by the Department of Music to be the recipient of the courtesy intended for the great conductor. Prior to the reception Mr. Bispham sang a program of songs, the first group of which was all Italian, the second classical German, including several Loewe ballads. Several modern songs and a final group of old time airs, sung with exquisite charm, went straight to the hearts of his listeners, and everyone completely surrendered his or her senses to the charm of the great singer.

The climax, however, to the afternoon's artistic triumph was the recitation to accompanying music by Max Schilling, of Von Widenbruch's "Hexenlied" ("The Witch's Song").

This is a wonderful poem of passionate intensity, and was given by Mr. Bispham with great dramatic effect.—Cincinnati Commercial Tribune, January 26, 1906.

Witherspoon in Oratorio and Concert.

The appended notices refer to Herbert Witherspoon's singing in oratorio and concert in Philadelphia, St. Louis and Nashville:

Mr. Witherspoon sang with particular authority and was forced to repeat the air, "Why Do the Nations Rage?" by reason of the applause.—Philadelphia Press.

Mr. Witherspoon's magnificent rendition of "Why Do the Nations Rage?" brought to this popular basso a burst of applause which was not abated until a second rendition of the aria had been given.—Philadelphia Inquirer.

Mr. Witherspoon's voice is not particularly sonorous, but it has sufficient volume, is firm, resonant and true, and his vocalism is remarkably good. He sang with splendid fervor and appreciation the two big bass solos, "But Who Shall Abide" and "Why Do the Nations Rage?" His phrasing was noticeably good, the long runs being taken without a break.—Evening Bulletin, Philadelphia.

All four showed ripe talent for oratorio singing, and Mr. Witherspoon, in particular, was successful in doing unusually well what we have come to regard as a conventional task. He managed, by his admirable sense of the lyrical, to rob the basso part of some of the portentous and absurd gravity and weightiness which most singers appear to regard as a certain indication of dignity.—Ledger, Philadelphia.

Mr. Witherspoon has been heard here many times. Twice in the last three years he has sung through "The Messiah" in its en-

tirety, when that work was given by the Choral Symphony Society. But it was not until last night that he succeeded fully in demonstrating to a St. Louis audience just how great a master he is in his chosen field. He is widely conceded to be the foremost male exponent of oratorio music before the public, his work for a number of years having been confined almost exclusively to that department of music. But his singing last night was so beautiful in its combined artistic finish and refined intensity that it would seem undesirable to hear any other artist in the same selections. His manner and voice in singing his second number, "O God, Have Mercy," from Mendelssohn's "St. Paul," will doubtless remain a lifelong happy memory with many of those in last night's audience. He was very sincerely applauded for his effort—and applause was not over abundant during the concert—and in response he sang the difficult aria from "The Messiah," "Why Do the Nations Rage?" His other numbers were "Pro Peccatis," from "Stabat Mater," and "Rolling in Foaming Billows," from "The Creation." No vocalist with higher gifts has been heard in the Odeon this season—and none with the rare gift of making his song so thoroughly felt.—St. Louis Globe-Democrat.

The artist series of concerts under the auspices of the Nashville Association of Music Teachers, was inaugurated by a song recital at Watkins Hall, in which was presented that most justly popular American basso, Herbert Witherspoon, possessing a remarkably fine voice of that rare genus, a rich, round, free and vibrant bass, and having the ability to enunciate clearly. Mr. Witherspoon sings dramatically and with strong feeling, and is perfectly at home in German lieder as in folksong. In short, his tones are beautifully resonant, his enunciation perfect and his power of expression superb. The program was arranged with a deep musical insight, and was almost historic in intent, ranging from a warlike Handel air to a tender love song. Mr. Witherspoon's return to Nashville will be eagerly awaited.

The audience was demonstrative in its appreciation, and Mr. Witherspoon had to pay the penalty of success by adding three charming encores.—Nashville American.

Concert by the Vienna Quartet.

Henry Wolfsohn announces a concert by the Vienna Quartet, at the Carnegie Lyceum, Sunday afternoon, February 11. This will be the first New York appearance of the organization. The members of the quartet are the Messrs. Schoonberger, Liggi, Krist and Zucker.

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WASHINGTON.

THE NORMANDIE,
WASHINGTON, D. C., February 7, 1906.

Grand opera fever now threatens. Beginning March 22, three evenings and one matinee will comprise Washington's Metropolitan Opera season at the National Theatre. Katie Wilson-Greene undertakes this treat for this opera impoverished capital, and should have the appreciation of its citizens. Caruso is to sing twice, in "Lucia" and "Pagliacci." Edyth Walker will appear as Queen of Sheba. Eames will stir thrills in "Tosca." All persons with dollars are preparing to sled them now (far in advance of seat sale) for season tickets. The Greene offices are already besieged, though the regular sale commences February 24 at T. Arthur Smith's, 1327 F street. "Hänsel and Gretel," with "Pagliacci," will be given as double bill on Saturday evening, March 24.

Marie Hall, the young violinist, who created a sensation in England by her gifts, is coming to Washington on Thursday, February 15.

Marteau and Gerardy come to the Columbia on the afternoon of February 21, under the management of Mary A. Cryder. This may be the last time that these two artists of favorite instruments may be heard together here. The concert promises much good music. Other attractions should be made secondary to an event of such importance as this. Washington really deserves to have no such rare privileges, by reason of her unwarrantable negligence toward the art of music, in not providing a place in which such genius may be welcomed properly in the evening, when the working public is able to be present in full. By proper exertion, justified in such cases, our people ought to meet the deficiency half way, and give Marteau and Gerardy the rousing reception they merit.

An appearance has been arranged for Marie Hall at the residence of Mrs. Larz Anderson, and by Miss Cryder as sequel to the delightful success of Charlotte Maconda there last week.

For March 6, Miss Cryder has planned a unique attraction in connection with a local benefit of importance. It will be Scotch in intention. Songs of the Highlands will be sung in Highland costume by Lena Duthie, a Scotch artist, and songs of the New Haven fisherfolk in costume of that locality. Cameron and Sorlie, the Scotch musicians and dancers, favorably known, will give the famous sword dance and Highland fling. They will play also the bagpipes and introduce folksongs in native costumes. On

March 12, 15 and 17 this genial manager has other musicales arranged. Meantime she teaches vocal culture in her studios, 1924 N street, has special success with the technic of that field, and unlimited ingenuity in planning opportunities for capable singers. Sight singing is a branch that engages Miss Cryder's special attention.

When Francis Rogers sang here last time at the White House he was solicited for musicales at the homes of Mrs. Eustis and Mrs. Townshend. The Annapolis engagement at the Executive Mansion there prevented the fulfillment of these pleasant duties.

Olga Samaroff's pictures remain in the Washington windows longer than is customary in such cases. There is something in the style and appearance of the young pianist which causes business and art people to dust the picture off and stand it up again, when usually they take down the less interesting posters. She plays again here with the Boston Symphony Quartet on March 26. Katie Wilson-Greene is local manager.

Arthur Rubinstein will be the pianist with the Philharmonic from Philadelphia on its next concert, February 27. With his usual startling originality, Sydney Lloyd Wrightson has arranged to have Mr. Rubinstein play before his students at one of the regular free music recitals given by the College of Music. This will cost the students nothing, and will be offered for a nominal cost to outsiders. To hear one of the latest exponents of piano art, himself yet a boy, and to be presented with the privilege, should be properly appreciated by all.

The Choral Society, by the way, is actually established and settled down to rehearsals for "St. Paul," in which Mr. Wrightson and Genevra Johnstone-Bishop will be soloists. Dr. Rübner comes over from New York to the rehearsals held in the George Washington University, and seems to be thoroughly in earnest in the work. A large number are in attendance. The Musical Art Society, reorganized under Mr. Wrightson and seeking a new name, are rehearsing. Twenty-four of the best local vocalists are attending on Tuesdays in the College of Music hall.

The Greens hold opera rehearsal on Monday evenings, and much is in store. Fritz Scheel, by the way, was the first director of Thomas Evans Greene, who has since sung all over the country in opera. Rehearsal, impersonations and informal character reading done in these studios are worth paying for, the tenor having power of role assimilation, voice, physique and any amount of humor, as well as tragic expression. "Opera coach" is his favorite musical occupation.

Van York, the tenor, and Frieda Stender will be the soloists at the next public Saengerbund concert at the National. Mozart, exclusively, was played at the postponed celebration on Sunday evening. Katherine MacReynolds, and a gifted pupil, Martha Lindenkohl, were heard in first movement of the D minor concerto; the basso, Arthur W. Porter, in an aria from the "Magic Flute"; the inimitable Irene Dieterich in one from the "Marriage of Figaro"; Eugenie de Guerin, the new professor of violin at the MacReynolds school, in a rondo; also a piano and string quartet by Sol Minster, Douglas Crawford, Robert Stearns, Doré Wolfsteiner and Henri Xander were applauded, with two charming choruses by the bund. Frank Claudy contributed a poetic prologue of stirring beauty, and a song set to the Peter's Rheinlied melody was sung by the assembled company. Henri Xander, as usual, accompanied and directed.

Johannes Miersch and Adolf Glose are to unite in concert with Margaret Veitch, the vocalist, February 10; also in combination with Mme. Oldberg in her new Belasco Theatre studios, and later with an Old English club. They were recently very successful in Baltimore at a private salon concert. Mr. Miersch is to play at the Dewey on the 15th.

The Hamilton Institute gave a reception this week in honor of three Washington debutantes of this season, who are graduates of the school. Lucy Ade, niece of Assistant Secretary of State; Miss Williams, daughter of Dr. Williams, of Trinity, and Grace Allen, were the recipients of this favor. Everything was organized so as to give social training to members of the school. The rooms were gaily decorated with flowers and electric lights. A dance followed refreshments. Several hundred persons were present. Mrs. and Miss Seabrook and Miss Hamilton are principals of this institute, bearing the family name, and occupying one of the most delightful localities in Washington. Otto Torney Simon, vocal culture; Miss Sheper, piano, and Anton Kaspar, violin in art, are among the members of the music faculty. Mr. Simon is giving a course of lectures on the composers to the students here.

On Wednesday evening Mr. and Mrs. Lent, piano and cello, and Anton Kaspar, violin, with Mlle. Harden-Hickey, vocalist, will give a concert at the Mt. Pleasant Church. Mme. Genevra Bishop sang in Frederick, Md., on Friday, "Hear ye Israel," from "Elijah." Madame Bishop has sung in Toronto, under the direction of A. S. Vogt, leader of the Choral Society, so enthusiastically esteemed by David Klinedinst, of York, Pa. Mme. Bishop urges that Mr. Klinedinst is justified in his judgment, as she, in large experience, has rarely found so perfect a choral body.

Grace Dyer-Knight has a large class of the best people in Washington in her vocal studios on Roanoke street. A more enthusiastic professor would be difficult to find. Thoroughly fitted for her work by careful training, travel, attendance upon best performance in Europe, and association with leading artists, she is an enthusiast in opera lines especially, an adept in oratorio work, and loves to see the art grow in her pupils. She has an exceptional repertory in all languages and ballads, old and new.

Baltimore, Md.; Utica, N. Y.; New England Conservatory of Music; Reading, Pa.; Frederick, Md.; Boston, Syracuse, Oswego, Andover, Mass., and Washington, are some of the points in which Margaret E. Upcraft has been heard in concert and whence the press has been unusually enthusiastic in regard to her work. The pianist is now in Washington, D. C., and becoming known for her skill, temperament and intelligence in interpretation. She is exceptional as accompanist, a gift rare with soloists. Miss Upcraft was educated in the New England Conservatory under the celebrated Carl Stasny, a Liszt pupil. She has power to stir people and make them to wish to hear her again. She is associated with the music of a prominent school here. She has a large and varied repertory and would make a profitable concert pianist. She has an extremely attractive appearance and manner.

Pupils of Katharine Eldred are to sing at the Congressional Library concert on the afternoon of the 15th. This will be an opportunity to see just what Miss Eldred can do in the way of clearing up voices, making pitch sure and steady, and securing smoothness.

Ada Birch is a promising vocal pupil of Mr. Wrightson in the College of Music. In the "Joan of Arc" aria, by Tchaikowsky, recently heard, she showed valuable qualities. She is studying seriously and hopes to enter professional life.

Mrs. Sprague has recently been entertained in lavish manner in musical and social circles in Boston. Her sister, Mrs. Wheaton, is in Paris, where Inez Sprague is studying piano. Her younger sister is studying music in the Mt. Vernon school, here, where Mrs. Oscar Gareissen is teacher of the art of expression.

Marie Kimball (now Mrs. Howard M. Kutchin), Mrs. Prall-Knorr, Alice Burbage, Anton Gloetzer, John P. Lawrence, Miss Kelly, Mrs. Kendall, S. M. Fabian, Lotta Mills Hough, Edwin Hughes, Mrs. Joseph Finckel (pupil of Hanz Reuthen, Dresden, and Herr Gloetze), Miss Lieber-

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mann, Adolf Glose, Mignon Lamasure, Carolyn E. Haines, Mrs. Howard Coombs, Mrs. Lent, Bertha Visanska, Miss Upcraft, Frank Gebest, Ella Stark, concert pianist; Mrs. E. P. Beck, S. Freeman Smith, Thomas Leichter, Beulah Chambers, Norman Daly, Arthur Mayo, Glenn Gorrell, Stella Lipmann, Marie Louise Heinrich, Fräulein von Unschuld, a rare artist and instructor, head of the University of Music and Dramatic Art, are among the piano teachers in evidence in Washington music life.

Miss Franklyn is a bright pupil of Mrs. Hormess in vocal music.

Progress is marked by the issue this week of a "Washington Theatre and Concert Guide," by T. Arthur Smith, head of a large department in his line, and a progressive music helper. Every one likes Mr. Smith for his honesty and politeness in all matters, and his "Guide" is sure to be a great help here.

The grand Christian Endeavor celebration, of which the music was directed by Percy Foster, was even a greater success than could have been expected. Many essentially musical qualities characterized the work performed by Mr. Foster, and for which he trained the 500 singers.

Ella Stark played before the Friday Morning Music Club this week two Brahms intermezzi, also Grünfeld's nocturne and Seeböck's "Schmetterling." Her playing of this standard program was heartily applauded and the charming artist was obliged to bow acknowledgments many times. She will be next heard in recital with a vocalist.

Eleanor Howard Waring, of Chicago, and cousin of Fidele Koenig, of Paris, now associated with the New England Conservatory, Boston, is in Washington. She was a student in Paris with the late Mme. Koenig, and makes a feature of French songs.

The choir of the Calvary Baptist Church, in Washington, cost its church \$525 and some cents last year. Tuning the organ cost \$12.50, and music \$5.50. The second free organ recital at the East Liberty Church was recently given to a large audience. Harry Stratton is organist here. Olive Wheat was soprano at the recital. Alys Bentley sang last week in Baltimore before 1,000 teachers. Needless to say this favorite had success.

Nellie Wilson Shir Clif, soprano, and William Claybaugh, baritone, were soloists at the recent Festival of Praise. Thomas Leichter was organist. A new setting of words composed by Mr. Foster was much admired.

Carolyn E. Haines played admirably the following program at the Congressional Library this week: Fantaisie, C minor, Mozart; Schutt's "Carnaval Mignon"; D minor ballad, Brahms; Liszt's concert etude, D flat, Chopin polonaise, C minor, and a spirited tarantelle by C. von Sternberg.

Adolf Glose gave a splendid program at the same place previously. He is such an enthusiastic player that he always arouses much feeling. The intrepidity of his execution add to the life of the compositions, and his playing is always uplifting.

Katie Wilson Greene's pupils' musicale will take place this week. E. F. Winchester has resigned from directorship of St. Paul's Episcopal Church. Edward William Todd and Thomas Leichter are working up a fitting glee club spirit in the George Washington University. Mrs. Routt Johnson should be mentioned among the active piano people of Washington.

FANNIE EDGAR THOMAS.

SOME MUSICAL ADVANTAGES IN WASHINGTON.

Washington College of Music—Sydney Lloyd Wrightson, president, director and vocal teacher; Cornelius Rübnner, dean, and piano teacher. Faculty: Geneva Johnstone Bishop, vocal; Clara Drew, vocal; Mrs. Henry Hunt McKee, vocal; Chahlemagne Koehler, dramatic art; Wilberfoss G. Owst, harmony; Walter T. Holt, mandolin, banjo and guitar; Samuel M. Fabian, piano and Virgil clavier; John Porter Lawrence, piano; S. Frederick Smith, piano, and Hope Hopkins Burroughs, piano.

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Oscar Gareissen—Art of singing, lectures on drama and opera, travel, study.

Katharine Eldred—Special method for purifying vocal tubes, securing freedom from colds and bronchial disturbances. (Method, Hattie Clapper Morris.)

Ella Stark—Concert pianist, large and varied repertory, European press notices, teaching.

Grace Dyer-Knight—The art of singing, lectures on England, Scotland, Ireland and Robert Burns; illustrated song and story.

Georgia E. Miller—Clavier Piano School, cure of stammering in playing, memorizing music, sight reading, harmony.

Mrs. Bradley McDuffie—Vocal teacher, chorus and choir direction.

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Adolf Glose—Concert pianist, coach with advanced singers, teaching.

Margaret E. Upcraft—Concert pianist, special accompaniment, teaching.

LATER NOTES FROM WASHINGTON.

WASHINGTON, D. C., February 10, 1906.
The Boston Symphony Orchestra comes for its fourth concert February 13. The Egmont overture, Schubert's "Unfinished Symphony," made familiar to Washingtonians by Mr. de Koven, with the Washington Symphony, Schumann's concerto for a piano, and Tchaikowsky's "Francesca da Rimini," will be played. Unusual interest is aroused by the fact of Harold Bauer's appearance with the orchestra.

Herman C. Rakemann, violinist, who was concert master of the Washington Symphony, was heard to great advantage last week in recital, playing Handel's sonata in A, Spohr's larghetto for two violins, Tartini's sonata in G, and a composition in manuscript written for him specially by Arthur Norton White, of England, and entitled "Album Leaf." S. M. Fabian and Miss King assisted Mr. Rakemann. In addition to performing in a masterly manner, the musician read an extremely interesting paper upon his favorite instrument and its literature. He had evidently profited by musicians' efforts in both singing and speaking, of keeping for themselves the substance of their remarks, for his words and meaning were clear and impressive.

S. M. Fabian will be the soloist at the sixth regular musicale of the College of Music this week. He will play numbers by Bach, Rubinstein, Liszt, Chopin, Rheinberger and Grieg. His brilliant and artistic skill ought to make of this one of the most successful concerts of the series. The pianist is so deeply absorbed in educational lines that it is doubtful if the pleasure of hearing him in individual work again this season will be possible.

Mr. and Mrs. Thomas Evans Greene purpose going



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abroad this summer for an extended trip. Geneva Johnstone Bishop goes to New York on February 23.

The Saengerbund give a grand carnival ball on February 26.

The orchestral concert of the Marine Band, held in the grand hall of the Navy Yard, this week, was an unusually interesting one and was largely attended. The Oberon overture, tone pictures by Von Bien, selections from the "Flying Dutchman," and by Nohl, Strauss and Losey were well played.

Glenn Hall, of New York, may be added to the list of soloists for the rendition of "St. Paul" here, by the Choral Society, early in May.

Minna Heinrichs played at the Friday Morning Club on Friday, and also obligatos for solos in a prominent church choir of the city on Sunday. Miss Heinrichs is a graceful and artistic performer, sincere, well prepared, in love with her work. She has her violin studio at 1118 Roanoke street. H. P. Hoover, teacher of music in high schools of Washington, D. C., is well in front as baritone soloist. His singing recently in the Foundry and Calvary Baptist churches, in Trinity, in recital at the Library and in the schools shows him to have special call as vocalist. Jessie Tabler, who is also engaged in music training work in the schools, has a fine church position and sings to generous applause on many occasions. Howard Butterworth has been engaged as tenor soloist in John Porter Lawrence's choir.

Mrs. Bradley MacDuffie, assisted by Lillian Dodds, of Boston, and May Dale Smith, gave a musicale in her studios one evening this week to a large audience. Songs by Saint-Saëns, Grieg, Wiegand, Chaminade, Schubert and Strauss selections were sung. Each number called forth much spontaneous applause for the singing, pleasing manner and appearance of the singer. Several songs in French, "Mon Coeur s'Ouvre a ta voix," was the Saint-Saëns number; "Mon Coeur chante" and "Madrigal," by Chaminade. Thomas M. Leighter and Jean McKnight, the latter a pupil in voice of Mrs. MacDuffie, were accompanists. Mr. and Mrs. Thompson, directors of the Martha Washington Seminary, with the entire school, were in attendance.

Harrison Moore, pupil of Mrs. Oldberg, and possessor of a rare tenor voice, gave a talk on interpretation, also singing a program in illustration at the studios of Mrs. Oldberg this week. Mr. Moore is a coming tenor.

Music in Morristown.

Morristown pupils of Berta Grosse-Thomason gave their second musicale at the residence of Dr. Owen, 16 Franklin place, Thursday evening, February 1. The program arranged was presented in the following order:

Huarensitt	Behr
Am Abend	Louise Hoffmann.
	Eleanor Mellon.
Coquetry	Marion Nieder.
Love Song	Margaret Hoyt.
Norwegian Bridal Procession	Jennie G. Owen.
Vocal—	
Prayer	Toati
Thy Beaming Eyes	MacDowell
	Katherine H. Brooks.
	(Pupil of Charles Bassett.)
Die Loreley	Liszt
	Marian Swords.
Gondellied	Mendelssohn
	Effie Douglas.
The Eagle	MacDowell
	Katherine H. Brooks.
Liebeswalzer	Moszkowski
	Edith Hull.

A NEW DEVICE FOR CRITICS.

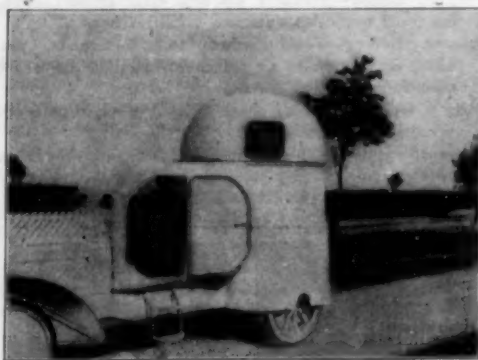
The accompanying illustrations represent photographs taken of a new invention which will soon become an essential adjunct of every New York music critic's business outfit. The indignation of the populace and of the professionals cannot be held in check much longer, and when the uprising comes the air will be filled with terrible tragedy and with small pieces of the bodies of music



TURRET CLOSED FOR SERIOUS ACTION.

critics. The sullen growl of revolt is heard on every side, and when the flame of open opposition leaps forth full blown it will cause a holocaust, at the mere thought of which the heart of the very bravest critic quails within him.

The new invention is also an advance in the gentle art of criticism itself, suggested by the methods which have



DEVICE OPEN FOR SKIRMISHING.

lately become popular in New York. The critic seats himself within the armor protected automobile, stations the machine outside the hall where an artist is performing whom he does not like, and peppers the building with the quick-firing gun (see opening in turret) until the edifice tumbles in ruins over the heads of all within and kills the artist and all those who go to hear him against the wishes of the critic. Should any of the audience escape instant death by some miracle, the critic can easily pick them off with a Krag-Jorgensen rifle (there are three loaded ones in the turret) as they pop their heads above the ruins. The two views presented in these photographs show the device open for skirmish work, and closed for serious action. No critic should fail to order a machine

at once. It is the only satisfactory method by which to discourage concerts given by persons distasteful to the critics.

THE VEGARA STUDIOS OF MUSIC.

The vocal classes conducted by Leonardo Vegara are now filled with talented voices. The signor contemplates giving an operatic and oratorio concert in the near future at Carnegie Lyceum, at which several of his pupils will demonstrate to the musical public of New York the achievements of their studies. Among those to appear will be Josefina Buell, who the signor predicts will become a typical Carmen, possessing not only a beautiful voice, but also a handsome and dashing appearance appropriate to the part. Mrs. Charles Bagley, of Toronto, Canada, is the possessor of a fine soprano voice. In oratorio and concert, her teacher believes, she will undoubtedly be successful. Laura Barnes is an alto of promise. Mr. Clarke, of Toronto, is studying the roles of Valentine in "Faust," Count di Luna in "Trovatore," and the title role of Mendelssohn's "Elijah." Frank D. Murphy, of Boston, has a melodious baritone voice. Arthur Mulligan is another good baritone. A. V. West is a promising tenor. Alma Marsden of Poughkeepsie, possesses a rich soprano voice. Others to take part will be announced later.

Members of the faculty of the Vegara Studios of Music are all efficient artists who have often appeared before the American and European publics. Among them are: Piano, Irwin Eveleth Hassell, Ida Mampel, Edna Mampel, Alevia Lynch; violin, Edmund Severn, Ida Branth Burgy; dramatic art, William Parry.

EVAN WILLIAMS' ENGAGEMENTS.

It was in November that Evan Williams returned from America to London. Since that time the tenor has filled engagements in the following cities of Great Britain:

December 6—Cardiff, "Dream of Gerontius."
December 7—Weston Super-Mare, Dvorák's "Stabat Mater."
December 9—London, Queen's Hall, Chappell Ballad Concert.
December 11—Chester.
December 14—Newport, "Messiah."
December 15—Bradford, "Acis and Galatea."
December 19—Liverpool, Philharmonic Society, "Messiah."
December 25 and 26—Aberdeen.
December 27 and 28—Effwalle.
December 30—Plymouth, "Messiah."
January 3—Glasgow.
January 4—Edinburgh.
January 15—Swansea.
January 17—Brighton.
January 20—Manchester.
January 27—London, Chappell Ballad Concert.
January 31—Cardiff.

His engagements for the next two months include:

February 2—Pontypridd.
February 6—Huddersfield.
February 7—Middlesborough.
February 9—London.
February 10—London.
February 14—Bristol.
February 19—Carnarvon.
February 23—Rhyll, "Creation."
February 23—Oldham Orchestral Society.
February 24—London.
March 3—Liverpool.
March 6 and 7—York and Doncaster.
March 10—London.
March 15—Shrewsbury.
March 16—Aberystwyth.
March 22 and 23—Treorchy.
March 24—London.
March 27—Carmarthen.
March 31—Liverpool, "Dream of Gerontius."

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JULIAN WALKER IN NORTH AND SOUTH.

Julian Walker has just returned from a trip which has been marked by his usual success, and from all accounts, most deservedly so. Mr. Walker sang recitals in Atlanta, Americus and Augusta, Ga.; concert in New Orleans; "Gerontius" in Pittsburg, and concert at Newark, Ohio. Among the important engagements to be filled by Mr. Walker are the following: Muscalle at the home of Mrs. Stuyvesant Fish, New York; muscalle to be given by Mme. Nordica at Sherry's, New York, and as soloist in the concert of old masters at Mendelssohn Hall with Sam Franko.

Here are a few press notices:

Julian Walker followed with a suite of three songs, of which the first, "Lungi dal caro bene," placed the singer at once among the great baritones that have sung here. His voice is of superb timbre, splendid of range, volume and flexibility, and as a musician the singer has the temperament that causes each phrase to thrill with every shade and gradation of emotion. Not once during the evening was he at a loss for vocal means, and though the selection named seemed his best, each of the others brought out some fine quality of the singer without bringing to light any weakness. So fine is his art that one can not resist expressing the hope that he may be heard in an entire evening's recital in New Orleans. Some of his songs could not be surpassed in beauty of sentiment and expression.—New Orleans Times-Democrat.

Julian Walker, with his enthusiastic temperament and warm, smooth voice, always makes a fine impression, and last night was no exception to the rule.—Pittsburg Gazette.

In the selection of a baritone the society was singularly happy. Mr. Walker possesses a voice of unusual beauty, rich and resonant, and knows how to use it. He is an artist and one of the best known and thought of singers in the country, and in bringing him here the Choral Symphony has conferred a favor on all music lovers. His songs were all rendered with ease and fine finish.—New Orleans Item.

Julian Walker fulfilled all expectations, and they were by no means small. That he has never before been heard in this city is cause for regret; it is to be hoped that he will soon again delight a Rochester audience. His voice is beautiful and will be handled with perfect taste and precision. There are few, if any, concert singers today who are his peers.—Rochester Herald.

Mr. Walker has not only a fine voice, but he sings to convince, never for personal display. It was the keenest pleasure to hear his singing of the "Lungi dal caro bene." This and his other songs were sung beautifully.—Rochester Post Express.

The recital by Julian Walker last night was the most enjoyable event of its kind that has been given in this city for years. Mr. Walker is a singer of national reputation, and last night won fresh laurels. He was in excellent voice and was appreciated by his audience in a manner that seldom fails to bring forth the best efforts of an artist. Mr. Walker has, perhaps, the best baritone voice that has ever been heard in Augusta. In this city Mr. Walker has already a reputation that would be envied by many, but his recital last night far surpassed any work that has been done here before.—Augusta Herald.

Another Successful Pupil of Grace G. Gardner.

Lucille Lawrence, now of the Metropolitan Opera Company, and who has been singing the roles of Countess in "Rigoletto" and Una Sacerdotessa in "Aida" this season, has been a pupil of Grace G. Gardner for several years.

It was Miss Gardner's training and encouragement that enabled this gifted singer to aspire to grand opera. An opportunity as soprano with an excellent salary in a large Brooklyn church was in prospect for Miss Lawrence two seasons ago, but Miss Gardner insisted on her singing for Mr. Conried, who at once offered her the opportunities of the opera school. The following spring Miss Lawrence was one of the five students chosen to be sent to Europe to attend the opera season in the different countries. Her

ringing high A is always distinguished among the flower girls in "Parsifal," but in the well placed and sustained tones of the priestess in "Aida" the true art of voice production is demonstrated. Miss Gardner studied opera under Signor Blasco, in Milan, Italy.

Her studio, 36 West Twenty-fifth street, is a most interesting musical centre.

Grace Munson in New York State.

Grace Munson, the contralto, has recently appeared at concerts in Albany and Utica, N. Y. Some of her press notices are as follows:

Miss Munson has a contralto voice of unusual power and sweetness, and made a deep impression upon those who heard her.—Albany Argus, February 4, 1906.

Miss Munson's appearance was an event in the local musical world. Her charming and flexible contralto voice, which is especially adapted to the recitative, is rich and tender in quality. What greatly added to her vocal effects was her dramatic expression, especially evident in the rendering of a very pretty encore song, "Three Little Chestnuts," which she sang with much humor and dainty effect. The selection of songs was a charming one, giving ample scope for her vocal ability. Miss Munson's first three selections, No. 3 in the program, included two Wagner songs, and she sang these with a fine dramatic effect, carrying the audience completely away with her fine voice. Her next number, three delightful songs, provoked an encore, and her last selection, "A Summer Song Cycle," the subject being more in climatic sympathy with the minds of her hearers, was enchanting in its rendition.—Utica Observer.

Miss Munson has a contralto voice of exceptional quality. It is magnificent in its compass, capable of producing the most dramatic and the most delicate effects. Her powers are robust and all shades of musical expression are easily within her command. She sang last night with a brilliancy that was beyond all expectation even among those who came with high anticipation. The auditorium was more than filled by her tones, not that she sang so strongly, but that the natural volume of her voice was sufficient to have seemed resonant in the largest opera house. By many her style was compared to that of Madame Schumann-Heink, and indeed it has many characteristics that are similar.—Utica Daily Press.

Shotwell-Piper's Press Notices.

Madame Shotwell-Piper's recent notices indicate the advances this popular soprano has made this season:

Mrs. Shotwell-Piper, the soprano, was heard here last winter. Her voice has a sweet, plaintive quality. It is a flexible organ, and in all those runs and trills it has gained dexterity and betrays close study.—St. Paul Dispatch.

Madame Piper has a voice of excellent compass, dramatic in quality, but well modulated to suit the most delicate passages. Her stage presence is remarkably attractive, as she is a beautiful woman with a charming individuality.—Ogdensburg, N. Y., Journal.

She delivered the parts allotted to her in the cycle with a discriminating aural sense and a purity of intonation that showed her to be a cultured and accomplished musician. Her rendition of "Les Filles de Cadix," by Delibes, was a positive delight. She embellished it with floridura work that radiated with brilliancy, revealing elastic notes of golden tone. As an encore she sang "May Day," by Walthew, with exquisite effect. Besides being endowed with a heavenly voice, Madame Shotwell-Piper has a most engaging personality.—Allentown, Pa., Chronicle and News.

Mrs. Shotwell-Piper, the soprano, acquitted herself most admirably. Her voice is pure, full, rich and dramatic, and she is admirably equipped for the work she was called upon to perform. Her rendition of "Les Filles de Cadix" was particularly enjoyable. It showed she possessed a soprano of unusual compass and flexibility, sympathetic and of remarkable carrying power.—Allentown, Pa., Daily City Item.

"The Match Vender," Enna's opera, pleased the Mayence public greatly at its recent first production in the Rhine city.

SPokane.

Spokane Wash., February 7, 1906.

Calvé was greeted by a large audience at her recent concert in the Spokane Theatre. The prima donna sang favorites from her repertory and some French songs. Mme. Vermorel, M. Fleury, M. Bouxmann and Mr. Van Norden were the assisting artists.

Alfred Reisenauer, Maximilian Dick and Madame Galski are engaged for the artist course of concerts. Reisenauer was here February 1; Dick comes February 19. The date of Madame Galski's appearance is March 17.

The Wagner Club presented a Scandinavian program. Mrs. F. L. Williams and Miss Witherell performed Grieg's "Bridal Procession." Miss Rice played numbers by Grieg, Schytte, Grondahl and Olson. Mr. Van Pyk sang songs by Grieg, Kjerulf, Berg and a group of Swedish folk lieder.

Mrs. J. G. Cunningham entertained the members of the Spokane Sorosis recently. The hostess read a paper on "Wagner as Man and Musician." Mrs. J. R. Stone read a paper on "Parsifal." Vocal and instrumental numbers from Wagner's works were contributed by Mesdames Cunningham and Stone, Francis Walker, Franz Steiner and Mr. Bareuther.

Two of the six organ concerts at All Saints' Cathedral, for the benefit of the Music Fund, drew large audiences. The next concert is to occur February 22. The organist is Edgar E. Thompson, and assisting singer, Francis Walker, baritone.

Edward Johnson in St. Louis.

During the past fortnight Edward Johnson appeared with the St. Louis Apollo Club with Beatie Abbott as the other soloist. Of his work the St. Louis papers make the following complimentary remarks:

The other features of the entertainment were the wonderfully beautiful voice of Edward P. Johnson and the fine singing of the club. Mr. Johnson has won a sure position in the esteem of the club's patrons. His is a tenor voice that soars without wheining or becoming thin, and which he uses for the interpretation of wholesome songs. The group of English songs which were his best contribution to the evening's entertainment were sung with true delicacy and artistic discernment. The aria from "La Bohème" revealed operatic gifts of a high character.—St. Louis Globe.

Edward P. Johnson, the New York tenor, first made his appearance during the evening in an aria from the opera, "La Bohème," which he interpreted beautifully. He was heartily applauded and responded with an encore. Mr. Johnson appeared in a group of songs in the second half of the program, and then in the duet from the balcony scene from "Romeo and Juliet."—St. Louis Republic.

During the month of February Mr. Johnson sings on the 14th and 15th in Gloucester, Mass.; on the 17th and 18th with Madame Eames, with the Boston Handel and Haydn Society; on the 20th in Detroit, Mich.; 22d in Lynn, Mass.; 24th in Erie, Pa.; 25th, New York City; 27th, Derby, Conn., and 28th in New York City.

The song recital of American composers, given by Townsend H. Fellows, baritone, at the Waldorf-Astoria, Monday evening, February 5, drew a large and fashionable audience. Mr. Fellows who was accompanied by the composers, sang songs by Albert Mildenberg, William G. Hammond, Magdalen S. Worden and Charles B. Hawley. Mildenberg's "A Narrative" and his manuscript, "Now I Lay Me Down To Sleep," as well as Hammond's "Ballad of the Bony Fiddler," were received with marked demonstrations of approval.

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THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.

For particulars apply to SATURDAY EXTRA DEPARTMENT.

COULD the man who beats his foot in time to the music at a concert be said to possess an artistic sole?

THE famous Marteau Quartet, of Geneva, has been disbanded, owing to differences between its members. Marteau has also handed in his resignation as head of the violin department at the Geneva Conservatoire.

DANIEL FROHMAN, the manager, sailed for a short European trip last Saturday on the St. Louis. It is understood that Mr. Frohman's business abroad is connected solely with his theatrical enterprises and in no way deals with music.

THE Sun critic translates "Till Eulenspiegel's Lustige Streiche" into "Till Eulenspiegel's Improper Doings." No wonder the Sun critic doesn't understand Strauss' tone poem when he doesn't even know what the title means.

THE following are among the musicians, poets and painters who have died in the fourth decade of their lives: Shelley, 30; Schubert, 31; Sir Philip Sidney, 32; Bellini, 33; Mozart, 35; Byron, 36; Raphael, 37; Bizet, 37; Burns, 37; Purcell, 37; Mendelssohn, 38; Weber, 39; Chopin, 40.

THE Prague Opera has requested the Dresden Opera personnel to give a single performance of Strauss' "Salome" in the Bohemian capital. A special train is to convey the artists, orchestra and scenery from Dresden to Prague and return, so that the whole trip may be encompassed within twenty-four hours.

HUGO GOERLITZ, Kubelik's manager, announces that a girl baby was born last week to the Bohemian violinist's wife, the Countess Czaky Szell, at their castle, Byechor, near Breczen, Hungary. Together with the unforgettable twins, Kubelik now has three daughters. Madame Kubelik may join her husband here in about six weeks.

THERE are strong rumors afloat that Jean de Reszké may come back to New York next season for a stagione at Oscar Hammerstein's new opera house, to be opened in the autumn. Jean de Reszké refused to affirm or deny the rumor to THE MUSICAL COURIER representative in Paris, and Oscar Hammerstein was equally reticent when interviewed here by a reporter of this paper. But the way he was silent!

A PRESS dispatch from Chicago says: "All the personal relics of the late Theodore Thomas have been removed from the Art Institute at the request of that institution itself, which, with the Antiquarian Society, considered their artistic value too low to permit of retaining them in the antiquarian rooms. As a consequence the Theodore Thomas collection is homeless and doubtless will be taken away from Chicago altogether." It was a mistake to present this collection in the first place, for it consists mainly of articles such as batons, music, &c., of value only to the members of the Thomas family because of personal memories and associations. Theodore Thomas' best gift to the city of Chicago is its splendid permanent orchestra.

OUR new police commissioner, General Bingham, is making himself officiously prominent by attempting to interfere with Sunday concerts in this city. THE MUSICAL COURIER has often pointed out that such paternalism is intolerable in a cosmopolitan city like ours, and will sooner or later be resented most energetically by the free born burghers of New York. The local Sabbath societies should keep their blue noses out of what doesn't concern them. To condemn Sunday concerts is an oblique and perverse way of defending the Sabbath, and by that very interdiction the "purifiers" show themselves unfit to be judges of what is good and what is bad for the inhabitants of this town. If it be New York's temper to have Sunday concerts, New York should roar for them so loudly that all the walls of jesuitical and pecksniffian opposition shall fall down and stay down. This spectacle of a fanatical handful of old women of both sexes defying an army of 4,000,000 people who have no objection to Sunday concerts is somewhat wearisome and decidedly ridiculous. It does seem as though there are matters more immediately affecting our municipal weal and woe to which Mr. Bingham could profitably turn his attention—such, for instance, as "hold ups" on our main thoroughfares, the housebreaking carnival in Harlem, and the inundation of slush, snow and mud which at the present moment graces almost every side street in the upper part of our city.

WE have had occasion before to speak of the dissatisfaction existing in some quarters regarding the manner in which we edit, run, publish, disseminate and direct THE MUSICAL COURIER. Every paper that has readers is subject to their criticism,

THE MUSICAL COURIER, JR.

and of course the more readers a paper has the more criticism it is likely to receive. It is an old adage in journalism that a paper can please some of its readers some of the time and some of its readers all the time, but it cannot please all of its readers all of the time. So it is with THE MUSICAL COURIER. Nevertheless, its editors are always glad to receive helpful hints, and they follow them wherever and whenever they are really an improvement over the regular methods of THE MUSICAL COURIER, so far as they relate to the printing, editing, spacing and advertising display of this paper. But, just to show our sincere desire for progress in musical journalism, we have decided on a new and original method of learning exactly how our paper should be conducted in order to please the most persistent and punctilious of its critics. Leonard Lieb-ling, associate editor of THE MUSICAL COURIER, and writer of the random notes called "Variations," has agreed to give up at intervals the page occupied by that column, and to put the space at the service of anyone who may feel inclined to show therein just how he or she would conduct THE MUSICAL COURIER if unkind Fate had made him or her a music editor instead of merely an opulent and aristocratic reader of this paper. Of course, not much can be done in a page—everything will, of necessity, have to be multum in parvo—but enough may be presented to serve as a sample. The series will be begun in the present issue, and we have placed the designated page at the disposal of Lem Hoskins, of Penn Yan, N. Y., who has been writing angry letters to THE MUSICAL COURIER for many years past, criticising the contents of this paper from the colored title piece on the cover—Mr. Hoskins has been kind enough to refer to it as "a mixture of circus poster and a rabbit dream"—to the last line on the last page, which give credit to the courteous and hard working printing firm which issues THE MUSICAL COURIER every week and for fifty-two weeks in the year. "Your paper is not at all what the musicians of Penn Yan want," writes Mr. Hoskins. Well, then, the gentleman now has his chance to achieve immortal fame by bringing out a paragon music paper. He has been given a desk in these offices, and carte blanche to use every available facility, and to ask for any which he does not find here. He has been working hard all week, and ink and tobacco juice have filled the air around his desk. In appearance Mr. Hoskins is not at all the militant gentleman we expected to see. He is tall, spare, slightly bent, mild in speech and shrinking in manner. His eyes water slightly, and he wears one very long gray chin whisker, which during the recent cold spell he wrapped around his neck and used as a muffler. However, we are not criticising. Mr. Hoskins shall have fair play and be enabled to proceed without fear or favor. His issue of *The Musical Courier, Jr.*, will be found on another page.

BY the way, what has become of those somnolent gentlemen who were appointed to build a new Academy of Music in Brooklyn? Last autumn the pending election was the excuse for delays, then of course we had Christmas, then New Year, and then

a strenuous January. February promises to be equally exciting, though shorter, according to the calendar, than the first month of the year. Perhaps in Lent, when a few people do endeavor to think about things above their own selfish existence, a new effort will be made to secure the money needed to complete the fund. The old Academy of Music burned down the last of November in 1903; it is now February, 1906. Even with the money all subscribed, it will take two years to build and equip the new music temple necessary for art and civilizing entertainments.

A KEY THAT WOULDN'T FIT.

THE following letter was received by THE MUSICAL COURIER, and it inadvertently opens up a subject of unusual interest to pianists:

JANUARY 20, 1906.

To the Musical Courier:

Will you please tell me if there is an impromptu by Schubert in G flat major and give me the opus number?

In a recent issue of THE MUSICAL COURIER a Boston letter spoke of Harold Bauer's playing of "the G flat impromptu," by Schubert, and a similar title was given on his program in Nashville, on January 11, but he really played the G major impromptu, op. 90, No. 3.

Thanking you in advance for your reply, I am,
Yours truly,
"NASHVILLE."

The fact of the matter is that the impromptu in G and the one in G flat are one and the same work, paradoxical as that may seem. Schubert wrote the impromptu originally in G flat, but its early publishers—with that fine commercial instinct which has characterized a part of the music printing guild ever since—coolly changed the key of the piece to G, because the public of that day—much like the public of our own—preferred for its home use a composition written in one sharp to one written in six flats. The forgery was perpetuated by later publishers, and it was not until Sir George Grove pointed out the mistake that a few delvers into musty musical lore became aware of the real facts in the case. Harold Bauer, like all the other prominent pianists, played the impromptu in the key in which it was printed (G major), and it was not until recently that he discovered his error. And the revelation came in Winnipeg, Canada—of all places in the world! His recital program at Winnipeg called for several Schubert works, including the impromptu in question. Not having played it in public for some years, he desired to refresh his memory, and bought a copy of the work at a Winnipeg music store. What was his astonishment to find that the piece which the clerk handed him was the impromptu, op. 90, No. 3, but in G flat. Bauer is a great stickler for the artistic proprieties, and forthwith he threw out his chest and said: "Who are you in Winnipeg, to tamper thus with a masterpiece? Out upon you, sirrah, and procure for me the real thing in G major." The astonished clerk pointed out that the edition he sold was a very old one, and he had no other, and was not aware that the piece had ever been printed in any other key than G flat. This set Bauer to thinking, and on his arrival in Boston, the place where they know everything, he instituted a thorough research, with the result that he found the passage in Grove, as set forth in the beginning of this chronicle. Of course, after that Bauer always played the impromptu in the original key, and has not seemed to mind the six flats one whit. This is the right key to the wrong key.

ONE of the few noteworthy things to be experienced at the Metropolitan Opera House these days is to hear an opera conducted by Arturo Vigna—any one of the many Italian operas in his repertory. To Vigna alone is due the renewed interest manifested by the public this year and last, in works which by common consent had been considered old fashioned, faded and hopelessly out of the race against the supremacy of Wagner and the

French school. There is no other theory to account for the enthusiasm with which the old Italian works now are received, except on the score of Vigna's revivification of their music, and his success in imbuing the singers with the proper spirit of their roles. We had the same operas sung by practically the same singers before Vigna came, but to put on an older Verdi or Donizetti or Rossini work, or even one by a member of the Neo-Italian school, meant to court disaster in the shape of a listless performance, an empty house and an enraged board of stockholders. "Bohème" was not even understood in New York until Vigna interpreted it here—according to the recent admission of the New York Sun! Vigna's irresistible energy and ambition have conquered every obstacle that used to be considered insurmountable in the local presentations of Italian operas, and he has accustomed New York to the spectacle of choruses that sing in tune, soloists who respect the ensemble and the stage verities, and an orchestra which never forgets that it is presenting an art work, and not grinding out musical sounds by the hour, at so much per hour. Vigna's intense enthusiasm, his stimulating musical ardor, his keen knowledge of the Italian traditions and the methods needed to show them at their best, and the man's remarkable ability to make himself absolutely the dominating factor of an operatic performance—and such the leader should always be—all the foregoing qualifications prove Arturo Vigna to be not only one of the best Italian conductors New York has ever known, but also one who is able to hold his own with the heroes of the baton at any opera house in Europe. An "Aida" performance under Vigna is worth going miles to hear, and "Tosca," "Bohème," "Giacconda," "Lucia," "Trovatore," "L'Elisir d'Amore," "Don Pasquale" and "Pagliacci" would no longer seem complete to local operagoers without Vigna in the conductor's chair.

AN interesting book on Beethoven, writes the Vienna correspondent of the London Telegraph, has just appeared there. The title is "Beethoven and His Portraits," the author, Dr. von Frimmel, being the well known writer on art. Having carefully examined all the existing

A NEW BOOK ON BEETHOVEN

portraits, statues and busts of Beethoven, Dr. Frimmel is now able, after many years of research, to present to the world, as far as is possible, a true and faithful representation of the great composer. It appears from Frimmel's work that the few authentic portraits of Beethoven acknowledged as faithful representations give an impression quite different from the generally accepted likenesses. We know as a rule only the older Beethoven, the soured, deaf, old man, while Beethoven as boy, youth and young man is almost unknown. Frimmel, however, presents him to us line by line, feature by feature, from his boyhood at Bonn up to his old age as the crusty old Titan of the Schwarzschaner Haus in Vienna, with all the changes that lie between. The most important evidence as to Beethoven's appearance is to be found in the mask taken after his death in 1827, and in the bust copied from it, both being the work of the young sculptor, Franz Klein. These portray a masculine Medusa-like head, full of concentrated strength. Almost all who knew the great artist in his lifetime confirm the report of the strength and vigor of his frame. This characteristic is also noticeable in Hofel's engraving, copied from a drawing by Letronne. The latter is a work of artistic value, the correctness of which is generally acknowledged. Beethoven's portrait by August von Kleber may be considered equally good, and according to Frimmel a special likeness can be seen in the picture by Ferdinand Schimon, taken between 1816 and 1819. Frimmel, however, considers that the pen and ink sketches and caricatures by Lyser Tejezek and Boehm give a much more lifelike impression of the real Beethoven in his gestures, walk and general appearance than many of his best portraits.

LAST week THE MUSICAL COURIER had occasion to call attention to the success of Hermann Hans Wetzler at the Hamburg Opera, and to remind Americans of the cavalier treatment which the young New York conductor received from nearly all the critics of his native city when he was trying to establish his reputation here and to found a first class permanent orchestra. Wetzler was practically driven out of New York, but fortunately he quickly found abroad the recognition due his uncommon ability.

WOULD YOU LIKE TO BE THE CONDUCTOR?

This week another pretty spectacle is presented to our public at the Metropolitan Opera House. Nahan Franko, a New Yorker by virtue of almost twenty-five years' residence here, a musician and violinist of extraordinary attainments, and concert master at the Opera for so many years that he knows from memory every work presented there during his incumbency—Nahan Franko, gifted, experienced, ambitious, was justly raised to the position of conductor by the present manager of the Metropolitan. Do the New York dailies rejoice because a local musician succeeded in raising himself out of the slough of routine and despondency into which most of our orchestral players finally sink by reason of the discouraging conditions here? Oh, yes, the daily papers rejoice. See how they rejoiced last Thursday when they had occasion to comment on Franko's leading of "Don Giovanni" at the Opera the evening before.

The Sun said: "The spirit of the work was conspicuously absent. But there is no cause for wonder at this. 'Don Giovanni' requires many careful rehearsals, with all the principals working together ardently under a competent and enthusiastic conductor. Nahani Franko is not that conductor. He is not acquainted with the inner nature of this music. His knowledge is superficial and inadequate."

The Herald said: "In short, if 'Don Giovanni' were really as monotonous and sugary a composition as much of last night's performance made it appear, the opera would scarce have survived its first performance more than a century ago. While much of the immediate blame must be laid to Mr. Franko's baton, which missed the debonnaire sprightliness of Mozart's score * * *

The World said: "Franko's conducting was again far from greatness."

The American said: "Franko makes the repetitions of phrases monotonous by not insisting enough upon half tints of expression."

The Press said: "Nahan Franko's reading of the score was still flat and monotonous."

The Evening Telegram admitted that Franko's work "had improved since the first performance," but qualified that faint praise by adding quickly that "it still left much to be desired."

In all of the above there is the spirit of rejoicing, the ring of true encouragement, and the feeling of glory in the achievement of a fine musician, a fellow townsman, and a serious and unassuming man. It pays to be a good musician in New York—aberrant, as they say on the pampas prairies.

WILLIAM A. BECKER, the well known American pianist, returned from Europe last Tuesday, after an unusually successful season abroad, including appearances in Berlin, Leipzig, Munich and other important music centres. Becker's European triumphs have been chronicled in the foreign columns of THE MUSICAL COURIER and are familiar to the public on this side of the water. Becker will spend the balance of the winter at his home in Cleveland, and intends to resume his European career next autumn, at which time he already has many engagements booked. The American pianist's present plans do not include any appearances in his own country for some time to come. Becker's European press notices are potent indices of how they rank him abroad.

EXPRESSIONS used by a foreign Philharmonic conductor on the eve of his departure for Europe:

"America is a great country."
 "I love America and its people."
 "America is musical and will surely develop great composers."
 "Your rich men are great; they resemble modern Cæsars."
 "The American public is intelligent and knows what is good."
 "Ice cream soda is a great drink."
 "President Roosevelt is a great man."
 "Your rag time is very characteristic."
 "Skyscraper buildings are the expression of the American's energy."
 "American women are the most beautiful in the world."
 "Yes, I have the money sewed in my belt, but I came here only for art's sake."
 "Oh, yes, you have fine conductors here."
 "Your newspapers are so just."
 "Your opera is the best in the world."
 "I shall surely return."

Expressions of the same foreign Philharmonic conductor when interviewed on his arrival in Europe:

"Hoch der Kaiser!"
 "America is a bedlam."
 "The American people are money mad."
 "Yes, I met Rockefeller, Morgan and all the other billionaires. They are ignorant pig-dogs, robbers of the poor, criminals."
 "America musical? About as musical as a Frankfurter sausage or a piece of our good old Schweitzerkäse."
 "The American public hate good music. They love only that filthy abomination known as rag time."
 "The national drink of the Americans is a concoction of dish water known as 'ice cream soda.'"
 "Art in America? Not a trace. I went there only for the big fee I received. The Americans are so stupid."
 "I can hardly wait to go to our splendid opera, the best in the world."
 "American newspapers are ridiculous. They have children's pages for grown ups."
 "Roosevelt? He is an imitation of our Kaiser. Hoch der Kaiser!"
 "American women are skinny, conceited, extravagant and uneducated."
 "Skyscrapers are vulgar—like the nation that builds them."
 "Their conductors all offered to take lessons from me."
 "I shall never return there, except for \$50,000."

WHAT a perfect picture of virtuous indignation was that in the Sun and Tribune last week, when the critics of those two journals attacked

Heinrich Conried for sacrificing art and filling his pocketbook by desecrating the sacred boards of the Metropolitan with a vaudeville performance of "The Gipsy Baron." So far, so good. But what aspect does the stand of those virtuous critics assume when it is stated by a little bird from Boston that all the New York critics united in asking Mr. Gericke to postpone the presentation (the first in New York) of Mahler's new symphony, from Thursday, February 15, to the Saturday concert, February 17, so that they could attend the Conried "Gipsy Baron" benefit at the Metropolitan! There is nothing like truth and disinterested endeavor in the cause of musical art, with its "lovely proclamations," "evangelists of beauty" and "sweet ministrations."

MORE ABOUT LHEVINNE.

HENRY L. MASON, of the Mason & Hamlin Company, has sent out the following statement relative to the matter of Lhevinne, the Russian pianist, and Safonoff, the Russian conductor, which will interest the piano trade:

"About the Lhevinne matter, I have to say that the whole thing seems to me, from our point of view, an unfortunate episode, but which could not be averted because agreements were not carried out which had been made with us by Mr. John Warren and others. Mr. Warren had entered into negotiations and arrangements with my company, our part of which we carried out to the letter, his part of which, however, was not carried out owing to his financial inability to do as he had agreed. It seems that Mr. Warren (so he states) had expected financial assistance from a gentleman who had agreed to go into partnership with him for this season's undertakings. At the eleventh hour the gentleman in question changed his mind."

"Mr. Warren then tried, unsuccessfully, to raise funds, but failing to do so, was unable to carry the thing out. 'I understand it has been rumored in New York that the reason Lhevinne did not play our piano was because we, the Mason & Hamlin Company, did not live up to our agreements. This is hard for me to believe. Let me quote from a letter signed by Mr. John Warren, written to our company on January 11, 1906. It reads as follows:

Owing to the fact that the party who had agreed to go into partnership with me for the management of the Russian Symphony Orchestra tour has broken his agreements and has withdrawn from the whole undertaking, I may be obliged to abandon the project myself. I write a line at this time to say to you that I appreciate the fact that you have done exactly as you agreed in regard to the arrangements for advertising your piano on the programs, and so on, in connection with the tour, and also as to payment by you for same. You are in no way responsible for the abandonment of the tour, should the same be abandoned."

"As a result of the above, the tour of the Russian Symphony Orchestra was abandoned, or, as we agreed when I was last in New York, viz., January 16, postponed, and it was understood when I left New York that Mr. Safonoff should return to Europe and then come to America again in March, and that Lhevinne, the pianist, would remain here and that the tour would be given in March, provided a manager could be found who would finance it. I was to co-operate with the manager and enter into arrangements with him in accordance with the terms of the arrangements we had previously made with Mr. Warren, which arrangements had become null on account of Mr. Warren's inability to fulfill his part."

It appears from the above that the difficulties were all due to the fact that there was no capital at the disposal of the management which negotiated with Mason & Hamlin. The many disappointments that take place in this direction will finally compel all who deal with managers to demand the same kind of responsibility that now rests with the other side of the negotiations. That will be the final upshot of such disappointments.

ELLEN BEACH YAW, the soprano, arrived from Europe, and Felix Weingartner, the conductor, sailed for Europe. It is a fair exchange.

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LEM HOSKINS, EDITOR.

WEDNESDAY, FEBRUARY 14, 1906.

Adv. Rates on Application.

"SARTOR RESARTUS."

OUR WORD.

Times have changed and are no longer what they were formerly. Now it is different. We intend to run *The Musical Courier, Jr.*, as a music paper should be run nowadays, viz., bright, clean & so that we will win many encomiums for the running thereof. We believe that art & culture are serious, and "Music is the Soul's Craving," as the poet has so wisely said. This exponent of the Muse will carry no ads, as we do not believe in mixing money with harmony and the uplifting thoughts of the masters. To take ads in a music paper is a serious detriment to the march of Civilization & a stain on the wheels of Progress. *The Musical Courier, Jr.*, will run only one (1) week, but we intend to show the World what honesty of purpose can accomplish, even if it is crowded in Time, and it looks like we would get the confidence of our readers. Trust us, and we will Trust you, say we. Much strife has rent the Musical World in twain of late years, but it is all owing to the petty jealousy of the afore-said, and *The Musical Courier, Jr.*, hopes to spread the right spirit in spite of the Pessimism which roams the World like unto an awful Sceptre. When this issue of *The Musical Courier, Jr.*, meets the clear eyes of its readers, we hope the no. of dissatisfied musicians in Penn Yan will grow less.

They must of felt ashamed when they read the words just writ. Let us all dwell in Harmony, say we, & show an example to those who we accuse of setting a bad example to the Musical World. What is Music? Ah! who can tell? It is something Intangible, a Spirit which vanishes even as it goes, leaving no trace, and approaching only when summoned by the Voice or by Instrumental. It is transmuted by the Soul into the Dim Beyond. Ah, how true! We say, therefore, let all be happy, and we will extend to the readers of *The Musical Courier, Jr.*, a helping hand and our good will. This is our Say. Are we right?

LOCAL NEWS.

Whoa there, February!

Hank Conried's barn up on Main Street is yellow on the outside. Some folks say that it is yellow on the inside, but that is a lie, the same not receiving free passes for the shows at the same.

Wasili Safonoff, the well-known leader at our musical concerts given recently, departed from this place Saturday, his destination being Russia's city of rapine and blood, or, in other words, Moscow.

Harold Bauer was in our busy midst 2 days this week. He was a pleasant caller at this office.

Kirkby Lunn shook hands with Ernst Kunwald Friday.

Walter Damrosch and Frank Damrosch was on our streets Monday. Walt is getting some stouter than Frank.

Some of the critics are on the ailing list.

Rudolph Ganz, Chicago's genial & well known pianist, called pleasantly at this office last w'k. Come again, Rude.

Our opera house in the New Amsterdam Bank Building, over Gazzo's Restaurant, expects quite a crowd on Thursday eve. Tickets have been on sale all w'k at the Drug store and a pleasant time is looked forward to by all who will attend it.

Many of the folks are going up to meet the 9.20 from Boston tomorrow morning. Quite some musicians are expected in on it, the

same being the Boston Symphony, with Will Gericke showing the boys the way. It will be remembered the last time there was some trouble between the ag't and Will as to who should carry the hamper to the hotel. The ag't had to carry same. Bill knows his rights and gets the same.

Ralph Joseffy, the Tarrytown pianist, has published some fine exercises for that instrument. We have looked at it and it is O. K. The binding and gold print in which Ralph's name is printed is swell likewise. We have heard many encomia on Ralph's playing recently, and it is a sign that the country wants him, and he should quit playing flinch and casino in Tarrytown.

Some of our well known opera singers were observed taking dinner at Sherry's last week; also Vic Herbert.

Alexander Lambert's studio was observed to be lit up last night, he giving a lesson in the evening. Many who seen the light are glad, for Alec is a hard worker and deserves his success, for which he works hard.

Sigismund Stojowski, the piano teacher at the Music Parlors on Lower Fifth Avenue, was strolling down 121st Street Thursday. He had on a prince albert & a high hat. Sig has given his Polish clothes the go by.

There is a new member in the chorus at the opera house whose name we have not yet ascertained.

BOSTON.

Our physicians report business as fair, the la grippe being a prevalent indisposition everywhere, owing to our East wind.

F. Kneisel, of this place, is a New York dweller.

Philip Hale was seen entering Symphony Hall on a free pass yesternight. Phil ought to be ashamed.

Arthur Hartmann is doing fine in Germany's capital city, according to a piece in a German paper sent here. Arthur is a Boston boy, and Boston extends its palm to him, ~~yes~~, palm up.

Lou Elson, of this place, the writer, had one of his pieces republished in a New York paper. Lou is feeling proud, alright.

HUBBUB.

REPORTER'S NOTE BOOK.

Henry T. Finck and his wife are seen at the Opera on opera nights. Hen forgets to part his hair, but that is intellectual, but Hen can write a dandy piece on music and don't you forget it. You're O. K., Hen.

Alice Nielsen, who sang at this place, went West on the steam cars. Some may have observed that Alice's first name (Alice) is the same as that of the daughter (Alice) of our President, T. Roosevelt. It is quite a coincident.

F. X. Arens, of our city, was shaved at Geo. Boldt's Waldorf tonsorial parlor yesterday eve. Geo. has put in a couple of new razors, which cut dandy.

Marc Blumenberg, the editor, walks from his home to Riverside Drive twice a week. Marc is no slouch of an athlete.

Vic Harris, of here, has a new red tie, the kind you tie yourself. Vic is one of our nobbiest dressers.

The genial countenance of Claude Cunningham, who Philadelphiaed recently, was seen on 26 St. Monday. Welcome back, Claude.

Herbert Witherspoon, the vocal singer, called pleasantly on friends. They were glad to see him.

Rupert Hughes has written a book called "Sal," he tells us. We have not read it, but Rupe tells us it's O. K.

Down at Steinway's piano store they had a great time on Friday moving the grand piano to the front of the store. Charley Steinway allows he strained his shoulder in so doing.

A customer purchased quite a package of music at Ditson's on Tuesday.

William C. Carl, of our town, was seen in a cab. He often rides in vehicles of that ilk. William knows what's proper, alright. He always wears a high hat at the Opera.

RUBBERNECK.



Ernestine Schumann-Heink has just landed here after a lengthy boat ride from your city. Bon voyage, Ernestine.

J. F. Delma-Heide purchased a swell new high hat and is wearing the same. Bon garçon, J. F.

Pol Plançon, late of this place, is in your city. His friends want to know why is it he don't write? Honi soit, Pol.

Mathilde Marchesi allows teaching is good. Matty is a hard working girl par excellence, and since hanging out her shingle has had several pupils.

Your scribe was on the Champs Elysees yesterday, shaking hands with friends, en passant.

Yvette Guilbert, the recherche singer, of this gay capital, has left for your city. Here today and gone tomorrow, as the poet says. Au revoir, Yvette.

FRANCOIS.

CHICAGO.

Dr. Ziegfeld, the genial director of our music Emporium on Main St., has not been away from our city for quite a spell. Doc says it's good enough for him here, and he reports as having registered a new pupil from out of town Thursday.

Kimball's piano store shipped a piano out of here on Tuesday.

Brahm Van Den Berg, of this place, says that he has discovered he is related to Brahm, the classical composer. The classical gent can feel proud, all right, for Brahm is very popular with the boys here.

Fannie Bloomfield-Zeisler, who was not so well, is some better at this writing.

The concert which was gave on yesterday by Fred. Stock and his young players was attractive to the eye and pleasant to the ear. A swell time was enjoyed by all.

George Hamlin, since he has come back from his voyage across Atlantic's bosom, has had his hair cut. George is busy these days, he having learnt 2 new songs, inclusive, this winter.

News are infrequent this week.

HARMONY.

PHILADELPHIA.

Fritz Scheel was out with tickets last Sat'dy for his concert soon. Fritz says he sold 14, with more to come. Fritz is a swell musician and will give a dandy time to all those present to hear his renderings.

Things is slow here.

QUAKER.

THE PEOPLE'S FORUM.

NEW YORK, Feb. 10, '06.

Editor Musical Courier, Jr.:
What kind of a razzle dazzle opera show was that given in this community on Friday eve? There was a show announced called "Martha," alluded to as a grand opera. Now what I want to say is this: Now, do the managers think that any old fool wouldn't know the old tune "The Last Rose of Summer" when we hear it? I did, at any rate, and at once. I used to hear my mother sing it when a boy. Now, what I want to know is, what was that old tune doing in that opera, respectively! Are we to have opera as such, or any old tune run in that is easy to sing. This is a centre of Art & culture, and will our musical citizens all with politeness. Come one, come all.
VOX PUBLICO.

NEW YORK, Feb. 10.

Editor Musical Courier, Jr.:
This is a line to inform the readers of *The Musical Courier, Jr.*, that we have put in another ebony upright piano at our store, and invite all to come and examine it is really a handsome Art product. We have now 2 pianos at our store and both are for sale. Our genial Mr. Ferd Mayer will treat you right. Come one, come all.
WM. KNABE & Co.



BERLIN, Feb. 1, '06.
We had a concert in this city last Wednesday eve.

A boy from your town was observed on our streets, studying music here.

George Fergusson, of your place, is teaching singing lessons here, and has more than 7 or 8 scholars. His smiling face was seen on Unter den Linden wearing a broad smile.

Leopold Godowsky Hamburged last week and got a fine piece about himself printed in that paper. All us Americans should feel proud of Lep, as he is known to the boys and girls of our set.

Some of the people noticed in the paper that Alfred Reisenauer, who lives near here, played a sonata (classical composition) at a concert in your city.

A CONCERT.

There was two concerts took place at Carnegie Hall on Saturday evening and Friday afternoon, the same being by the Philharmonics of this place, they consisting of some of the boys from here, also from the Bronx and Yorkville. The boys done themselves proud, and a good time was voted as being had by all present. Those who were present enjoyed themselves to the brim, for all in attendance were musical persons. The sounds of Orpheus gave great pleasure, and all were pleased. The glad melody rippled from the violins, and the cello (pronounced sello) was found to be the nearest approach to the human voice, viz., except a vocalist, of course. There was a galaxy of fashion and a bevy of beauty in attendance, all our best people being present and having a good time. The symphony sounded pretty good to us, but we won't be hasty in expressing an opinion, as we once called a cornet "the nearest approach to divine melody," and lost the subscription thereby of the organist of this place. The vocalist was not local talent. She was Kirkby Lunn, from England, who sang with soulful strains, and caused much pleasure among all those present who heard her. We enjoyed her discourse of sweet melody. The Philharmonics will give two more entertainments this season, and if there is not too much snow on our str's they should be well attended. Tickets will be on sale at Park and Tiford's, our well known grocers, who have just laid in a swell line of preserves, cider and smoked meats for the Winter, also fine cigars and candies, and at the box office.

POEM.

(Contributed.)

I.
Music is the soul of life,
Its peal uplifts us and cheers us;
Man, woman, child or wife,
Loves music to be near to us

II.
At funerals, weddings and the like
We have music all the time
Oh! music, how sweet and light—
Music it is just fine.

III.
And when we are laid away to rest,
And music no longer can hear,
Then with music in Heaven blessed,
We will be able to hear and hear.

IV.
So enjoy Music for many a day,
And let your children study it soon,
For all those who say Music nay
Will know not the delights of tone.

ISOLDE PERKINS,

Music Teacher.*

[* Carnegie Building. If not in knock at Willis' Dental Emporium.]

HAMBURG.

Y'r scribe's wife has the la grippe.

Our local Philharmonics have not appeared lately.

Y'r scribe has had his razor honed, which shows a great improvement.

No more this week.

JEEMS.

Steinway Sui Generis.



THE claim or position maintained by Steinway & Sons is indicated in the comparative feature of the first paragraph, where you will find the analogy presented between the Steinway art work and the art, in their various phases, of Meissonier, Corot and Rembrandt. That has always been a pivotal idea with the Steinway house—the individuality of the Steinway piano on the basis of individuality as a phase of art. The three painters mentioned are all painters, but they are so completely at variance, even in principle, much more so in method or brush work, that each one deserves a separate designation. Rembrandt used an average sized brush; Meissonier a single strand of camel's hair. Corot's lights came from the back; Rembrandt's are thrown on from the outside. Meissonier is French limited genre; Rembrandt Flemish general genre, and Corot is idealized landscape. There is absolutely no comparison; it is all contrast, and yet each one was a master in his field because each one of them represented an individual idea—or, as the Steinway brochure calls it—supreme individuality. That has always been the Steinway position—distinct, incomparable, non-comparable individuality, and just as great as any because it cannot be successfully imitated—otherwise inimitable. Did it ever strike you how forcible this is and how substantial the claim stands? It is interesting to know it, too. And it is of such importance and has such a bearing upon each and every piano product that every piano man should, in justice to his own pursuit, know this, and that is the reason I am analyzing it.

The Steinways show with their brochure not only that the Steinway piano is *sui generis*, but why it is. Observe for a moment the meaning of the remark: "No mere environment or dexterity could bring out the Steinway as it exists today."

Given material, draught of scale and all dimensions, ability and skill to make by handicraft and through appurtenances and given time and capital and facility and the period itself with all its accumulated experiences, and yet no one but Steinway could produce a Steinway piano. The very same rule applies to Corot and to Rembrandt, just as it has for 200 years applied to Stradivarius. No one has yet been able to make even a fairly successful copy of a Constable. No one can even make a copy recognizable as a fair example of copy work of the Venus of Milo. Art is always the expression of the individual—in other words, the individual itself. Democritus said: "The style is the man." Tens of thousands of imitations of Steinway pianos could be made, and yet the moment a judge of tone or touch would strike the keyboard with his first chord the imitation would be discovered. Think of the attempts at copying Steinway scales that have been vainly made. There was no use, unless, indeed, the imitator was intelligent enough to say that all he wanted to accomplish was to produce a successful copy as such. Even a successful Steinway copy is a great achievement, even though it can never be anything else. There are many great paintings constantly copied, and these are sold as copies, but they only enhance the value of the original; and that is the very thing that has happened with Steinway.

Those Symbols.



THE question is: Is the work of art merely an exposition of something that may be called beautiful, and is this the purpose, this creation of a beautiful thing, or has it a symbolic meaning back of it or within it which carries the observer beyond the creation itself by or through it? That is what Steinways mean in their short paragraph on Steinway symbols. You must read that carefully, because it may help to give you a better idea of what you are working for if you can penetrate that meaning. You see, the ideal behind the making of the Steinway piano was a beautiful voice for all the people to hear it, and in that very effort the Steinway character con-

tinued in its elevation. That vehicle of expression—the means toward the end—was what it is now, the Steinway piano.

These are also the reasons that underlie the persistence of effort and the perpetuation of tradition. That tradition is typical. Details may change, and there may be and must be alterations in conformity with taste, and hence modifications of lines, but the type, the character, the principle, stands indomitable. These transmitted features cannot alter. A Steinway piano of 1853 stands relatively in exactly the same place as a Steinway piano stands in 1906. The relation of Steinway art to piano art is and always has been the same, because Steinway is typical; and it is also centripetal in the sense that all centres in it, as it is centrifugal in the sense that all flows from it. For these reasons it is pointed out by custom as the basis of estimate, the standard of measurement, the national and international gauge. These characteristics also make it symbolic.

Steinway Tributes.



IN this review I do not propose to refer to piano construction, or to specialties, or patents, or improvements, &c. It would be an injustice to the case to interfere by introducing the paraphernalia of trade. I must, however, refer to certain tributes in the Steinway brochure, which publishes eight letters only, by six authorities, and these authorities are Helmholtz, Rubinstein, Liszt, Wagner and Theodore Thomas. While, naturally, a great value must be placed upon the musical tributes—the letters emanating from the great artists—yet, in my humble opinion, the letters of the man of science, the quiet, objective scholar who, uninfluenced by sentiment, analyzes the subject, seem to me of greatest import.

Helmholtz was the supreme power in the Science of Tone. He explored the unknown regions of the Tone World, and is the one modern scientist whose name is closely allied with the mystic Pythagoras, who, 2,500 years earlier, also searched the regions of the unknown for the truths of Sound. Helmholtz actually says definitely that the "Steinway scaling" "produces greater and more favorable harmonic subdivisions"; and further on he says, "I am convinced that you have introduced a further improvement," such as "remarkable evenness," "wonderful sweetness, richness and volume."

You see, these are not mere statement. Helmholtz gives the reasons. He traces it to the greater harmonic subdivisions. You should read his work and study it and see how the harmonic subdivisions influence tone quality. He says in the other letter: "I have repeatedly and carefully studied the effects of the duplex scale," and then he follows, "the improvement is most surprising and favorable, especially in the upper notes," &c. I merely quote this to prove how much more analytical and subsequently synthetic a man of science is than an artist, and in the nature of the case that must be inevitably so. The scientist searches for causes first and then follows the effects to prove his problem. The artist is seeking for the effect, for the climax, and the enthusiasm he exhibits shows what impression was made. These artists are all enthusiastic about the Steinway piano, but Helmholtz shows them why they are enthusiastic.

Much more could be said on this all absorbing topic, the Steinway, but I believe that the ground, so far as the brochure is concerned, is covered. It justifies this extended notice from the mere fact that it is constructed on an elevated literary altitude and never for a moment deviates from its character. It is the most elegant and harmonious production that has emanated from the Steinway house with the exception of the Steinway piano.

MARC A. BLUMENBERG, IN "OBSERVATIONS,"
MUSICAL COURIER EXTRA.



LATEST STEINWAY LITERATURE

ISSUED BY STEINWAY & SONS

STEINWAY INDIVIDUALITY



If you have ever studied the colors of the spectrum, or the red and yellow of the golden sunset, you have been impressed with the exquisite commingling of lights and shades, where beauty in detail and harmony in conjunction never fail to fascinate the mind. So it is with the Steinway piano. It is the elaboration of every minor part into a perfect symmetry that makes the Steinway piano as truly a work of art as a military scene by Meissonier, a landscape by Corot or a genre piece by Rembrandt. It is the masterly blending of piano tone, the subtle nuances, the appealing, sensuous quality, combined with brilliancy and power, that impart to the Steinway piano its supreme individuality.

The Steinway piano is not wholly the outgrowth of an advanced knowledge in piano construction; nor is it the immediate result of a higher musical culture. It is an evolution that has proceeded as slowly and as surely as the unfolding of a bud or a flower. No mere environment or dexterity could bring out the Steinway as it exists to-day. Its roots penetrate deep into the soil of the nation. It has expanded with the development of taste and musical knowledge and become a part of the æsthetic aspirations of the people; each year a larger factor in the higher life until now it belongs to the warp and woof of American society. The logical sequence of persistent, ideal endeavor has made it the type of surpassing art in piano construction and has advanced its prestige to that point where the Steinway piano is a vital and dominating force in the musical life of this country.

STEINWAY SYMBOLS

From the day in 1853 when the first Steinway piano was presented to the public of America it has represented the loftiest phases of the piano industry. A remarkable combination of artistic and industrial integrity, it has been universally accepted as the exemplar of what the perfect piano should be. So closely have the Steinways been identified with the musical career of the Republic that they have given a new and a strong impetus to general culture. The uplifting of taste and the diffusion of musical understanding may be traced in large degree to the ardent and patriotic efforts and the consummate standards of the far-seeing and unselfish men who founded the Steinway establishment. Their ideal was a beautiful voice. Their work was to create a sensitive but permanent vehicle for its expression. The realization meant the elevation and furtherance of the great art of music. Their field was the world and mankind the beneficiary. Rarely have men had such inspiration and more rarely have they risen to the heights or possessed such unobscured and prophetic vision of the intellectual needs. They builded better than they knew.

STEINWAY TRADITIONS

The Steinway traditions are nobly maintained. It would be impossible to uphold the Steinway criterion in its original purity and force, if these traditions were not

religiously observed and preserved. If ever a true word was spoken it is that the Steinway traditions lie at the bottom of Steinway achievement, in the present as well as in the past. This is the potency that has sustained the idealistic existence of the Steinway piano in spite of the trend on every side in the direction of materialistic gain. From generation to generation, from father to son and son's son these traditions have been transmitted and are a virile force in the Steinway life to-day, as clearly defined and as cleanly cut as the gem that comes from the hands of the skillful lapidary. The descendants of the founders have been imbued with the genius of these traditions, inspired with pride for the superb excellence of the Steinway instrument, put to their tasks at the bench to learn the full significance of perfection in detail; so that when the direction of the Steinway business fell upon their shoulders they were masters of the art and fully able to preserve and secure unimpaired the original artistic intent of the Steinway house. The young men of the fourth generation of Steinways are now preparing themselves for the responsibilities of the future. The Steinway was and is now the standard of piano quality throughout the world. It will be kept so.

STEINWAY FRUITION

This emulous and punctilious course has won for the Steinway institution and the Steinway piano the confidence and the admiration of the world of art; indeed, this sentiment extends into the practical life of the community. The liberal interest that the Steinways have manifested at all times in music and its gifted exponents, and the substantial aid that they have always granted to both have had a stimulating and broadening reflex influence upon the Steinway supremacy in the musical world.

ADDENDUM

The most flattering recognition ever given a pianomaker—in fact, Steinway's double crown of honor—is found in the construction of every American, and in nearly every European piano. It is in the adoption without material change of the early Steinway improvements, which have become public property by expiration of the Steinway patent rights. That this is no mere assertion is amply vouched for by the unanimous report of the Jury of Awards at the International Exposition at Vienna as far back as 1873, from which is extracted the following sentence: "More than two-thirds of the pianofortes exhibited were imitations of Steinway instruments," and concludes that "it is much to be deplored that the celebrated path-breaking firm of Steinway & Sons, to whom the entire pianoforte industry is so much indebted, did not exhibit."

These principles of real pianomaking, described by the Jury on Musical Instruments at the Paris Exposition of 1867 as "improvements, the great merit of which cannot be doubted except by settled prejudice," raised the piano tone from a puerile tinkle to the power and dignity of orchestral ensemble, but because of their erroneous application the greater number of these imitations have not been improved, and the Steinway characteristics and tone have never been approached.

CINCINNATI.

CINCINNATI, February 10, 1906.

Interest in the sixth symphony concert yesterday afternoon, in Music Hall, was largely centered in the performance of the Berlioz *Symphonie, op. 16, "Harold in Italy."* The fact that a Cincinnati musician, Richard Schliern, played the viola solo part, which like a leading thread runs through the texture of the whole work, imparted to it an additional local flavor and relish. The solo itself represents Harold in his travels amid the impressions of the scenes which he encounters. Intended originally for so great a genius of the violin as Paganini, it is no wonder that when the first purpose was abandoned by the composer it was left bristling with technical difficulties. In his reading, Mr. Schliern overcame these masterfully, and the best praise that can be given him is that he played the music in perfect sympathy and affinity with the orchestra, never overreaching himself in his relations as soloist, and yet part of the ensemble, and with scholarly repose and finish entering into every detail of a soulful poetic interpretation. Mr. Schliern was responsive to every mood in the first movement and the solemn religious impressions of the "Pilgrims' March," were in marked contrast with the tender plaintive tones of the viola. Mr. Schliern was received by the audience with enthusiastic applause, and the members of the orchestra rapped on their instruments in appreciation of his work at the close of the performance. The orchestral reading of the symphony was superb.

Besides the Berlioz symphony there were two compositions on the program for which the audience had reason to be thankful to Mr. Van der Stucken. These were the Bach suite No. 3, D major, and the overture to Massenet's "Phedre." The Bach suite is a favorite, and Mr. Van der Stucken's conception of it, presented an orchestral performance of intensified interest and classic simplicity. The familiar "Air" was given with noble breadth and inspiration. The elasticity and joyousness which characterized the moods of the two Gavotte, Bourée and Gigue were delightful. In the Massenet overture the orchestra played with dramatic intensity and reached terse climaxes. The full modern influence is felt in its instrumentation.

Jean Gerardy, the soloist of the concert, was heard in the Lalo concert D minor, for violoncello. It would be difficult to dispute rank with Gerardy as a cellist. He has everything that goes toward making a great artist, virtuoso equipment, musicianship, great, broad, refined tone, and a wonderful temperament.

The colossal Tchaikowsky trio for piano, violin and cello, written "in memory of a great artist," which, like the Schubert symphony, has a "heavenly length," was the number of record in the program of distinction Wednesday night in the second chamber music concert at the Odeon, by the College of Music Marien String Quartet.

The piano part was played in scholarly style by Dr. N. J. Elsenheimer, who, while he met the ensemble requirements delightfully, rose to dramatic intensity in the con fuoco of the final movement. A consummate degree of art was reached by José Marien, the first violin, both in this number and the two preceding ones—the fragments from Glazounow's suite for strings, C major, and the Schubert quartet for strings in E flat. He played with superb musicianship and a ravishing temperament.

The dominant melody in the Schubert quartet, the religious inspiration of the adagio, which brings the listener close to the skies, and the joyful playing mood of the final allegro were faithfully reproduced. George Hammer again sustained a beautiful viola tone—with warmth of color. The violin of Mrs. Weber fit admirably into the ensemble, and the passionate poetry of Mr. Rogovoy's cello was not by any means the least factor in the achievement of the sum total of results. Especially in the Glazounow and Tchaikowsky numbers was its influence potent.

A chapter of record in the local history of operatic training and achievement was unfolded Thursday night in the Auditorium, when the romantic comic opera, "The Mocking Bird," was presented by the forces of the Oscar Ehr Gott Voice School.

Mr. Ehr Gott conducted the entire performance, which was given with an augmented orchestra. In a sense of entirety there was nothing in the presentation that suggested anything of an amateurish character. In many respects the enactment was superior to productions of professional capacity, and it would have been difficult to duplicate a chorus of such magnificent volume and fine quality, of equal carrying power and splendid contrasts. The work is particularly effective in its choruses, and the Ehr Gott forces in them achieved a veritable triumph—the climaxes at the close of each act being cumulative. In the beauty and historic fidelity of the costuming and the mise-en-scene, as well as every detail of stage effect, the sense of the artistic and truth to nature was convincing. Mr. Ehr Gott was fortunate in being able to present the musical

comedy with a remarkably strong cast. The merit of the principals was delightfully balanced, presenting a remarkable ensemble and perfection of detail. In this array of talent must be numbered John O'Donnell, tenor, as Eugene de Lorme; Besse Ullman, as Marion; Margaret Bolan, in the role of Yvette; Ernest Simon, as Maxime Grandpre; John Dodd, as General Aubrey; Rudolph Gricas, as Jean le Farge; Harry Weil, as Bob Finchley; James Hughes, as Captain Beloit, Eunice Tozzer, as Chloé—as well as the balance of the cast—Edward Henks, as the Spanish Envoy; Clara Taylor, as the Marquise; Miss Struve, as Estelle, and Julia Fayhe, as Javotte. Several of the solo numbers and choruses were encored. Mr. O'Donnell's singing of "France, Glorious France," was manly and fervent. Miss Ullmann, as Marion, also made a hit in the solo and chorus, "The Flash of the Skipper's Eye." The ease and finish with which the histrionic part of the performance was enacted was one of the principal factors in making it an emphatic success.

Mr. Van der Stucken has been indefatigable in the training of the May Festival chorus.

CINCINNATI, February 8, 1906.

The sixth Symphony concerts, on Friday afternoon, February 9, and Saturday evening, February 10, present Jean Gerardy, cellist, and the following program:

Suite, in D Bach
Symphony, Harold in Italy Berlioz
Concerto Lalo
Jean Gerardy.

Overture to Phedre Massenet

The Marien String Quartet gave its second concert of the series last evening, February 7. The quartet was assisted by Dr. N. J. Elsenheimer, pianist. The program includes numbers by Schubert, Glazounow and Tchaikowsky.

Wednesday evening, February 21, is the date announced for the second College Chorus and Orchestra concert of the current season. Following the precedent set for events of such magnitude as the concerts given by the College Chorus and Orchestra, it is to take place in Music Hall. The popularity of the programs presented by these two splendid student organizations has so increased with Cincinnati musical public that only a large auditorium like Music Hall will accommodate the patronage. Joseph Marien is rehearsing the orchestra, while Dr. N. J. Elsenheimer is working with the chorus. Signor Albino Gorno, one of whose aims is to play the exceedingly difficult Beethoven concerto in D minor, arranged for three pianos and string orchestra, is concentrating every effort in training the soloists.

Raoul Pugno gave a piano recital in Music Hall on Tuesday evening of last week. He played with marvelous speed and virtuosity, as well as consummate musicianship.

Madame Dotti, the distinguished prima donna and operatic singer, of the College of Music faculty, presented for the first time in her local teaching career two of her pupils in public recital. Adelaide Rawson and Ada Alois. The latter is a scholarship student. Both have soprano voices of promise. Madame Dotti has her hands full teaching, and in the way of grand opera coaching she is receiving applications from all parts of the country. A remarkable performance was the playing of the second and third movements from the piano concerto in E minor, of Rubinstein, by Angelo Davidson, a pupil of Gorno. John C. L. Harfner, a pupil of Adolph Staderman, played with taste two organ numbers.

Mrs. William McAlpin wishes to correct any wrong impression that may have gone abroad that she will remove her teaching equipment to New York. Her operatic school, with all its accessories, will be continued in Cincinnati, and three or four months in the summer time have been set apart by her to coach her pupils for the stage and grand opera in the Eastern metropolis.

At her farewell concert in the Grand Opera House, on the afternoon of March 27, Mary Elizabeth (Meage) Homan will play with the Symphony Orchestra, under the direction of Van der Stucken, the Grieg concerto in A minor and a group of solos. Corinne Lawson will be the other soloist.

The fifth educational piano recital, by George Schneider, on Saturday, February 3, offered the following historic program: Johann Heinrich Roller, sonata, E flat major; Johann Matterson, sarabande with variations, gigue B flat major, gigue E minor, Gottlieb Neuffat minuet in B flat major; allegro spiritoso in D major; Weber, rondo, op. 62; Felix Dreyseck, courante, op. 8, No. 1; intermezzo, op. 7, No. 3, minuet, op. 17, No. 2; Schubert, fantasie, andante, minuetto and allegretto, op. 78.

Douglas Boxall presented his talented pupil, Chalmers

Clifton, on the evening of February 2, at the Cincinnati Conservatory Hall. The program included numbers by Bach, Beethoven, Chopin and Liszt. Mr. Clifton is a young Southerner from Jackson, Miss., and played his program with taste and considerable technical equipment.

In Berlin this season are four young people who were students of the College of Music and from whom the brightest possibilities of a musical future may be confidently expected. They are Helen Corbin and Clarence Adler, pianists, formerly of Albino Gorno's class; Ralph Wetmore, violinist, of Jose Marien's class, and Carl M. Gantvoort, the popular baritone, formerly a pupil of and later an assistant to Lino Mattioli. None but the best reports come from this talented college group, and although they have been in Europe but a comparatively short time, they have firmly established themselves in musical Berlin. Mr. Gantvoort, on February 21, is to make his European debut in a recital at Berlin, for which Anton Hekking, the renowned cellist, kindly volunteered his assistance, and Mr. Adler will accompany. Since the beginning of his residence in the German metropolis Mr. Gantvoort has been in demand for various social affairs and private musicales, and that his talent is fully appreciated is signified by the offers of patronage from representatives of society in the American colony and particularly by the people of the American embassy. Those acquainted with Mr. Gantvoort's exceptional vocal ability feel safe that Cincinnati's high musical standard will be fully sustained by him in his concert, and will be pleased to know of the recognition and compliment tendered him by so eminent an artist as Anton Hekking. After his concert in Berlin, Mr. Gantvoort will visit Dresden, Paris and London.

Among the genuine artists who are forging to the front in this city is George Rogavoy, formerly of the Imperial Orchestra in St. Petersburg. As a cellist he has both technic and temperament. Assisted by local talent on Sunday night, February 4, he gave a concert for the benefit of the Jewish Defense Fund of Russia.

J. A. HOMAN.

Carl to Coach Singers.

In response to many applicants, William C. Carl will coach vocalists in oratorio, French songs and choir repertory. Mr. Carl is quite correct when he says that diction is one of the important branches of vocal training sadly neglected in the education of singers. In Europe, students of the voice take up the study of diction with a master quite apart from the vocal teacher and the two jointly together. It is in this capacity that Mr. Carl will do this branch of teaching in New York in addition to his other duties. Mr. Carl has been coaching singers for years and has had remarkable results from many artists now before the public, and his work in diction is also of long standing with equal results.

The unusual success emanating from his lectures on the oratorios of which "The Creation" will be given tomorrow, Thursday, February 15, in the "Old First Church," led to the demand from singers for private instruction. The many vocalists who are in quest of church positions will undoubtedly desire both repertory and coaching in preparation for the duties before them. Mr. Carl's long and successful career in the organ loft has provided him with the experience and practice necessary for the work.

Isabella Beaton's Compositions.

Triumphs that are being achieved by the compositions of Isabella Beaton, of Cleveland, Ohio, are indicated in the following press notices:

Isabella Beaton has recently been recognized as one of the leading music composers of the United States. Her orchestral composition, scherzo, has been presented in Cincinnati by the Cincinnati Orchestra, led by the noted musician, Frank Van der Stucken. It has also been given by the Emil Paur Symphony Orchestra and the Cleveland Symphony Orchestra, led by Johann Beck. This recognition of the work of Miss Beaton gives her high rank as a musical composer, as such conductors as these do not present in their great concerts anything but the best and greatest compositions. —Cedar Falls, Ia., Record.

Miss Beaton has certainly won distinction as a composer of music, which can be fully appreciated when it is considered that her work has been recognized and publicly performed by the leading orchestras of the country. The work is an elaborate one, arranged for orchestra, each piece having its special work, the ensemble being of high merit. —Cedar Falls, Ia., Gazette.

Pupils of Mrs. Henry Smock Boice.

Evelyn Chapman, one of Mrs. Boice's most promising pupils, has just been engaged by the New York Board of Education to give a series of lecture song recitals. Miss Chapman, who is the solo soprano of the Simpson M. E. Church, Brooklyn, is the youngest on the list of lecturers.

Carolyn At Lee, soprano; Grace Demarest, contralto, and Porter F. At Lee, baritone, will give Lehmann's "Daisy Chain" and a miscellaneous program in Brooklyn February 22. Miss At Lee will also sing at an organ recital in Freehold, N. J., February 20. Edith Scott and Ray Stillman have both sung at a number of private musicales recently, and have several engagements yet unfilled.



OLIVE VAN WAGNER IN OLD TIME SONGS.

Young American Singer to Give Recitals of 16th and 17th Century Melodies in Costume and With Old Harpsichord Accompaniment.



In a large room in the palace of the Trianon hangs a picture of Queen Marie Antoinette, which shows her dancing the minuet with her sister. The youthful Archduchess appears to be very happy in her surroundings, a verdant glade with the sun glinting through the trees. Her dainty paniers are looped with roses and her figure, withal, is as graceful as a wood nymph. A physical prototype of this picture is duplicated in the person of Olive van Wagner, who has recently arrived from Europe to make a recital tour under the management of Rudolph Aronson.

This charming and gifted young American artist, with her dainty and exquisite figure, which answers so well to the untranslatable French word "Mignonne," seems out of place in this busy, rushing turmoil of the twentieth century. From her whole person emanates the charm of a Watteau or Greuze picture. But to the gifts bestowed upon her by nature she adds those which she has so carefully cultivated. When first she went to Paris to study music and was given to sing the airs from "Tannhäuser" she felt this never could be her line, her small, clear, crystalline, sweet voice was not meant for art such as this. She resolved to strike out a line of her own. From her childhood upward she had been passionately fond of the things of the past. A life of toil such as few women would have cared to face has been hers for the last five years in Paris. She made up her mind she would revive in the musical world the true "chansons de la France," not such as are sung by many well known Paris artists, nor the songs of the people and lower orders, but the exquisite "madrigaux" which charmed the court of Versailles and were sung by princes and the French aristocracy. But hers was to be no mere fancy reproduction of the past; she wished her work to be authentically true and historical. She spent hours, days, weeks, among the dusty folios of the "Bibliothèques" in Paris and in Versailles. A fairy sprite from out the past, poring over volumes and manuscripts, searching and compiling with untiring energy. Miss van Wagner has proved herself to be not only a great artist, but a deeply read scholar of French history. She loved her work and to it she gave her whole soul and life.

"You cannot think," she said to a MUSICAL COURIER representative, "how unceasingly I sought for old books of songs, and see here, this is the greatest treasure I possess," and, rising, she fetched a volume which she handled with an almost religious fervor. It is a book of songs of Jean-Jacques Rousseau, bearing the date 1781. "When I became possessed of this priceless gem I felt as if I could not

bear to part with it for one moment, and slept with it under my pillow!"

Miss van Wagner's instrument is the old fashioned French "clavecin" or harpsichord. It is a most beautiful instrument, a perfect work of art, costing ten thousand francs, and an absolutely authentic reproduction of the



OLIVE VAN WAGNER IN COSTUME DESIGNED FROM ROYAL GOWN OF OLD SPANISH COURT.

"clavecin" played upon by our forefathers. On a background of gold, dainty Watteau shepherds and shepherdesses are painted in ideal landscapes of fair Arcadian scenes. The harpsichord has six pedals and instead of the usual hammers possessed by a piano the wires are picked by quills exactly similar to the ones used in former days. The music for this beautiful instrument has an equal interest to the lovely melodies adapted to it and is a remarkable contrast to our modern music. Lulli, Couperin and all the great composers of that epoch produced marvelous effects with trills and quavers, which imparted to their musical creations the most exquisite touch of coquetry.

This music, as an accompaniment to Miss van Wagner's songs, will be interpreted by a young French artist of great talent, M. Robert Lortat-Jacob, a pupil of the famous Diémer, is already well known in Paris, but who will make his first appearance in America with Miss van Wagner.

The portrait we give of Miss van Wagner represents her as she stands by her instrument, robed in a costume copied from Nattier's picture of the Infanta Marie Isabelle d'Espagne, in the Versailles galleries. It is of white satin, but not the glaring crude tint of our modern times; on its shimmering folds lie the softly tinted mellow color of centuries long flown by. The skirt is wreathed with garlands of roses in embossed gold and silver threads. Roses and pearls are twisted in and out of her powdered hair, and bewitching little patches on cheek and dimpled chin show off the fairness of the skin. One hardly likes to think that this exquisite incarnation of the past can tread on our mortal earth amidst the common herd. Far better would it be to lift the dainty figure and put her gently on the "étagère" of a Faubourg St. Germain Marquise amidst her appropriate companions and sisters, Dresden statuettes and Watteau shepherdesses.

Some of the songs of Miss van Wagner have a special historical interest, such for instance as the "Chansons d'amour," written by Thibault, Comte de Champagne, and Roi de Navarre, one of the most celebrated of kingly "troubadours" in an epoch when princes and chivalrous knights themselves wrote and set to music their love ditties. She also sings a "romance" written by the hapless Princesse de Lamballe, Marie-Antoinette's greatest friend.

Miss van Wagner presents several programs, each one according to the historical epoch she revives.

The first part comprises poems set to music by composers of the reigns of Louis XIII and Louis XIV.

The second program is entirely given up to "menuets" and "bergerettes" of the time of Louis XV and Louis XVI "ariettes" and "pastourelles" which were sung by the ladies of Marie Antoinette's court in Versailles and the Trianon. As Miss van Wagner sings each song she first of all briefly explains, as far as it is known, its origin and special influence on the court life.

The third program is devoted to the "chansons historiques" des Tuilleries. The First Empire is the true epoch of the "romances sentimentales." No great operas were produced during the warlike times when all the men spent their lives on the battle field following the great Napoleon, but sentimental songs were written to enliven Josephine's receptions at the Tuilleries.

Miss van Wagner returns to America with a priceless collection of old French prints, thanks to which she can give advice to hostesses as to the best way of arranging their reception rooms in true eighteenth century style. She is particularly desirous of reviving in America the "Salons littéraires et artistiques," such as those where Madame Scarron (Madame de Maintenon) and Madame Récamier held their court, and where wit, music, gallantry and beauty fought in the lists of an intellectual tournament.

Miss van Wagner has secured Rudolph Aronson to manage her American and Canadian tournée, which must be necessarily cut short on account London engagements.

NEW ORLEANS.

NEW ORLEANS, February 7, 1906.

Eda Flotte gave an interesting piano recital last Friday at Mrs. Harry Howard's residence. The "One Hour of Music" was devoted to Schumann—Mme. J. N. Augustin giving the biographical sketch and pertinent notes, and Miss Flotte playing the following selections: "Romance in G sharp," intermezzo, "The Carnival," "L'oiseau Prophete"; novelette in D; nocturne, op. 17, and first movement of the fantasy No. 17. The next meeting will be given at the same place and the subject will be "Beethoven."

"Salve Regina," by C. Henshaw Dana, will be sung on February 25 at the Jesuit's Church, by C. Louis Sully, tenor.

Mary Angell, pianist, assisted by Carrie Jacobs-Bond, will be heard at Newcomb Hall on the 10th instant. Miss Angell will play the following Chopin numbers: Sonata, B flat minor; scherzo, "Funeral March"; impromptu, in F sharp; mazurka, B flat minor; etude, G flat major; etude, C minor, and "La Soiree dans Grenade," "Jardins sous la Pluie" (Claude Debussy), both for the first time; the Schubert-Liszt serenade, and the Liszt campanella.

M. Leprestre, lyric tenor, of the French Opera Company, was compelled on account of illness to cancel engagements. He has returned to France.

Sterda Falcon, who on account of throat trouble has been quiet since the second week of opera here, has completely recovered and will make her reappearance as Brunnhilde in "Sigurd" tonight.

Sousa and his band come here on the 11th for two concerts, a matinee and an evening.

For the first time this season "La Navarraise" will be presented on Wednesday next, with Jane Foeder as "Anita."

Victor Despommier, director of the St. Cecilia Choral Society, has been requested to give a second performance of Goring Thomas' "Swan and Skylark." Another cantata not yet announced will be on the program of the society in addition to the Thomas' work.

Ernest Florence, the attorney, was host at a musical last Thursday. It was "Gounod Night," and many unfamiliar lyric gems of the composer were listened to with delight.

The Mark Kaiser Trio, composed of Mark Kaiser, violinist; Walter Goldstein, pianist; Fred Foley, cellist, will give a chamber concert early in March. The numbers will include a trio by Rubinstein, one by Bargiel, and a sonata for violin and piano, to be announced later. This will be Mr. Goldstein's first public appearance, and the event is looked forward to with interest.

M. Tiersot, librarian at the Paris Conservatory, gave two lectures here under the auspices of L'Alliance Francaise. His subject on both occasions was the "Folk Songs of France."

Calvé will be in New Orleans February 9.

NEW ORLEANS, February 6, 1906.

Julian Walker was the star attraction at the Choral Symphony's concert last Saturday evening. The basso came here unheralded, but it did not take him long to show himself an artist of the most refined methods. His "Pirate Song," "Mother o' Mine," and his solo in the "Paul Revere's Ride" cantata, by Carl Busch, were warmly applauded.

Corinne Bailey sang "Inflammatus" from Rossini's "Stabat Mater" at the symphony concert with the authority and wealth of voice which the versatile singer possesses in addition to other fine qualities.

On Wednesday, February 7, May Randolph will give a piano recital at Mrs. Robert Sharp's residence, St. Charles avenue.

C. Lewis Sully, the popular tenor, was heard last week

at the Seamen's Bethel in the appropriate tar song, "Jack's Come Home Today."

The French opera presented "Carmen," "Faust" and "William Tell" during the past week.

Maymie Maloney, recognized as the foremost professional accompanist here, won new laurels by the manner in which she accompanied Julian Walker and the Choral Society. The basso was emphatic in his praise of this talented young woman's work.

Prof. Maxime Soun is continuing his classes of opera this season as in the past.

The Mozart String Quartet is composed of Messrs. Nehrman, Goldstein, Watt and Trahan.

The success of the first concert of the Choral Symphony is a tribute to the ability of Ferdinand Dunkley, who worked strenuously in the face of difficulties.

The following vocalists sang at Aida Delery's musicale: The Misses A. Delery, A. Legendre, M. Labry, F. Reinecke, M. Peyrat, A. Delery, Mme. Dupuy-Harrison and A. Lafargue.

The untimely death of Eugenie Wehrmann's mother put a sudden stop to the little artist's plans for the season.

HARRY B. LOEB.

SAMAROFF IN PHILADELPHIA.

The subdued criticisms indicate Madame Samaroff's recent triumphs in Philadelphia with the Philadelphia Orchestra:

The assisting artist was Olga Samaroff, who played Liszt's beautiful E flat piano concerto with a brilliancy and eloquence and power, with a capacity for sympathetic utterance and a mastery over the varied resources of the keyboard which approved her a pianist of the first rank. She has both delicacy and strength, and to a lovely singing quality of tone she adds a capacity for crashing chords more virile than feminine. She did not allow any of the significance of Liszt's exquisite music to escape her, and the enthusiastic applause which she elicited was well deserved.

The same program will be repeated at the concert this evening, and music lovers who have not heard Madame Samaroff should avail themselves of this opportunity.—Philadelphia Inquirer.

As for Olga Samaroff—well, if one is to judge from the enthusiastic applause that greeted her at the conclusion of the concerto, it is safe to say that this fair pianist has won Philadelphia. Madame Samaroff is a great pianist, which was demonstrated not only by her finished technique, but more particularly from the fact that she understands the mysteries of dynamics. Her performance of the concerto was authoritative and convincing and in her interpretation of the work there was disclosed sound musicianly knowledge. With the slow, tender movement of the concerto Madame Samaroff showed that her heart and soul responded quickly to the singularly beautiful poetry of the music.—Philadelphia Press.

The soloist, Olga Samaroff, played Liszt's E major concerto, for piano, with assured artistic poise, wondrous technical perfection and almost masculine power.

Her interpretation of the Abbe's difficult tours de force was marked by keen artistic insight and rare temperamental enthusiasm. There were half a dozen recalls. These numbers, with Wagner's "Faust" overture, will be repeated at the symphony concert this evening.—Philadelphia North American.

Olga Samaroff, the American pianist with a Russian name, made an impression that was most decidedly favorable, upon her first appearance here, as soloist with the Philadelphia Orchestra yesterday afternoon. Miss Samaroff is young—almost girlish in appearance—rather tall and slender, with dark hair and a pleasant, interesting face. She showed no hesitation in attacking the great Liszt concerto, No. 2, and made no difficult task of playing it brilliantly. Her touch is firm, and her technique and style were quite equal to the difficult bravura passages with which this slow piece of Liszt's bristles. If great power and breadth seemed to be somewhat lacking, there was nothing weak or effeminate in the interpretation. At its conclusion Miss Samaroff was called out several times, and in her acknowledgment of the enthusiastic applause was becomingly modest and unaffected.—Philadelphia Evening Bulletin.

She is Olga Samaroff, an American pianist in spite of her Russian name, and she proved herself an artist to the finger tips, playing the immensely difficult Liszt concerto apparently without much effort and putting into her work a style and finish that did much to enhance her very musicianly interpretation. That she can rank among the greatest women pianists would perhaps be too much to say, but she is yet young, and it can be fairly claimed that she shows promise of one day reaching the very highest rung of the ladder. Madame Samaroff has evidently had an excellent school-

ing, and she has made the most of it. Added to this, she shows a temperament that makes one want to hear her in something that would give it broader scope. Her touch is remarkably clear and incisive, and her technique seems equal to all emergencies.—Philadelphia Evening Telegraph.

Certainly, she is a remarkable pianist—not only brilliant in technique, but full of emotion in temperament, and she realized the Liszt concerto for piano and orchestra, in E flat major, so completely that the audience could feel at once how the manner of Liszt agreed with her nature.

Olga Samaroff is American by birth, she has studied at the Paris Conservatory with Delaborde, and later in Russia with the famous Jedicaka.

Madame Samaroff possesses rare executive ability, intelligence, and a refined, artistic temperament. On the emotional side of her art she reveals gifts of expression, as her interpretations are noticeable for sympathy and refinement.

This remarkable pianist has been heard this season in New York and Boston, and on every occasion her wonderful work has proved authoritative and convincing.—Philadelphia Item.

In these days when the virtuoso-artist is, figuratively speaking, as plentiful as the leaves of autumn, it is a difficult matter at times to differentiate the families that make up the species. However, in the case of the charming young woman who scored such a magnificent triumph last night at the Academy, it is an easy matter to determine her position in the constellation of pianistic stars.

Madame Samaroff had selected for her initial performance in Philadelphia one of the most beautiful of piano concertos, a concerto that is not a concerto for amateurs. The mood of the concerto is of great variety, and the plasticity of the principal subject is such that it admits of a number of transformations, which in the superb interpretation of Madame Samaroff made for a structure of fine unity.

There is little use to dilate on the perfection of Madame Samaroff's technique, the beauty of her phrasing, the sonority and roundness of her tone, or the imaginative endowment that were one and all brought out in full relief in her reserved and refined interpretation of the Liszt number.

As to Madame Samaroff's style—she plays as she feels, always rationally and poetically, and not in puritanical obedience to prescribed rules and formulas. Therefore, there is something more in her playing than is represented by the notes of the score.

It is to be hoped that Madame Samaroff will give her many friends in Philadelphia the opportunity of hearing her in a recital.—Philadelphia Sunday Press.

Pupil of Victor Harris.

Edythe B. Lott was soloist at a musicale given last Saturday in honor of the seventieth birthday of Mrs. Jesse Seligman. Miss Lott is a talented young contralto and a pupil of Victor Harris. She sang songs by Schubert, Chadwick, Becker and Harris. The other numbers of the program were contributed by Adele Margulies, Leopold Lichtenberg and Leo Schultz.

On March 1 there will be given at Florence, Italy, the first performance of "Sarrona," a new opera by the American composer, Legrand Howland. "Sarrona" has been done with success at Aix-les-Bains, under Jehin, of the Monte Carlo Opera.

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NEW YORK SYMPHONY CONCERTS.

The New York Symphony Orchestra gave an extra concert at Carnegie Hall last Sunday afternoon (February 11) in order to afford Felix Weingartner the chance to make next to the last of his two farewell appearances here this season. The program contained Mozart's "Jupiter" symphony, the unspeakably monotonous and uninspired second symphony by Brahms, a scherzo by Joseph Suk, and Bruch's G minor violin concerto, played by Marie Hall, the great English violinist.

As in all of his previous appearances here Weingartner was intent chiefly on abiding by the letter of the score, and that is a highly meritorious purpose, viewed strictly from the academical standpoint. On the other hand, however, it is a question whether a musical work promulgates its real message unless there is behind the executive interpretation a sufficient degree of emotional sympathy and re-vivifying spirit to grasp all that the composer has put into the composition over and above the mere notes and the marks of accent, phrasing, and dynamics. The "objective" method of Weingartner seems to prove the ineffectiveness of making a popular appeal in music by allowing the head to dominate the heart—if any such proof were needed after Safonoff's sensational performances here, and Kunwald's warmblooded and loving interpretation of the "Eroica" at last week's Philharmonic concerts. The foregoing argument is not a recommendation of sentiment at the expense of intellect, but rather a plea for the proper balance between those two most essential elements in musical art. Some persons sneer when the expression "popular appeal" is used in music. Others realize—and properly so—that it is the much despised "popular appeal" which any art must make in order to endure at the end. In music, especially, there must be no aristocracy of intellect, no inner band of devotees fighting against the supposititious "mob spirit," no Brahmin rites not understood of the people, no armored castle walls built around the domain where all are supposed to enter and to enjoy themselves, each in his own way. Weingartner is supposed to do wonderful things with his baton, but they do not materialize in his performances. We read and hear of them afterwards in the explanations of his friends. Instead of being an interpreter of the music he leads, Weingartner himself must be interpreted and his esoteric art explained to the unseeing and unhearing multitude. It is a novel plan, and it fills the breasts of his friends with admiration; however, Safonoff's conducting fills the seats of Carnegie Hall with listeners who pay for their tickets.

The Mozart symphony was played with technical finish by the splendid orchestra, but the spirit of the work was not in evidence, Weingartner's rigidity of tempo and lack lustre mood killing all the vivacity and charm of the work. The Suk scherzo ought to be pretty, entertaining music when it is not played like a thirty-two voiced fugue and as though it were a preachment of the Daila Lama of Lhasa. The less said about the Brahms symphony the better. It is music of the kind that suits Weingartner perfectly. Oh, for the return of Walter Damrosch at the head of his own orchestra, and, oh! for some of his joyous spirit, his spontaneous climaxes, his infectious humor, and his refreshing humanity.

Marie Hall scored an overwhelming triumph with her magnificent reading of the ever beautiful Bruch concerto. In this gifted girl's musical make-up there is not an atom of pose or of Weingartnerian artificiality. She gives herself heart and soul to her task, and the result is such a full and free and lovely outpouring of music that the senses of the listeners palpitate as under a magical spell, and the ears of them are ravished with the sweet tones that tell not only the composer's story, but also reveal all the phases of fancy and emotion aroused in the player's soul by the telling.

Why dwell on Miss Hall's feats of technic, on the strength and quality of her tone, on the brilliancy of her bowing, and on all the other purely violinistic qualities which have become synonymous with her playing? Last Sunday she was far and away more than a mere violinist; she was an inspired interpreter, and that word shall constitute the summed-up record of her performance. Her success was thunderous.

Incidentally, Weingartner has not performed any of his own works at his New York concerts this season, a measure of abstinence for which many local concert goers are truly thankful. The foregoing program was repeated at the Tuesday evening concert of the New York Symphony Orchestra.

Recital at Carvel Court.

Thursday afternoon, February 8, friends and pupils assembled at the Goodrich studios to hear a program of piano duos and a few memorizing tests. Isabel Hubbard, of New York, and Harriette Waters, from New Orleans, performed in a creditable manner "La Belle au Bois Dormant," by Tchaikowsky, arranged as a piano duo. These young ladies also constructed several periods from short motives, either dictated at the piano or described technically. The memorizing tests were necessarily carried out according to

the Goodrich system of memorizing. Mrs. Goodrich introduced Catherine Ames, a miss of seven years, who repeated a motive of three notes played on another piano, and then she constructed from this a sequence theme of sixteen measures. The audience expressed both pleasure and surprise at these novel demonstrations. Mr. and Mrs. Goodrich performed three duos: "Feu Rolant," by Duvernoy, the "Romanza" from Mozart's D minor concerto, and Schumann's andante and variations, op. 46, in their usual sympathetic style. Mr. Goodrich remarked of the finger twist from Duvernoy, that it is a better practice piece than mechanical exercises, because it is equally good as technical study, and far more interesting and musical than the average mechanical exercise. Then addressing the piano students, he said: "Remember in practising, that some one may be listening, and do not play in such a manner as to depreciate the value of rentals in your neighborhood—otherwise you may be surrounded by very undesirable tenants."

THE OPERA REPERTORY.

"Don Giovanni," February 7.

Donna Anna	Nordica
Donna Elvira	Jomelli
Zerlina	Sembrich
Don Giovanni	Scotti
Don Ottavio	Dippel
Leporello	Journet
Masetto	Rossi
Il Commendatore	Mühlmann
Conductor	Franko

"Lohengrin," February 8.

Elsa	Nordica
Ortrud	Homer
Lohengrin	Knote
Telramund	Goritz
Heinrich	Blass
Herald	Mühlmann
Conductor	Hertz

"Martha," February 9.

Lady Enrichetta	Sembrich
Nancy	Walker
Lionello	Caruso
Plunkett	Piancon
Sir Tristan	Rossi
Lo Sceriffo	Dufriehe
Un Servo	Foglia
Conductor	Vigna

"Meistersinger," February 10 (Matinee).

Eva	Ralph
Magdalene	Homer
Walther von Stolzing	Knote
Hans Sachs	Van Rooy
Beckmesser	Goritz
Pogner	Blass
Kothner	Mühlmann
David	Reiss
Vogelgesang	Bayer
Zorn	Koch
Moser	Quessel
Eisslinger	Bogdan
Nachtigall	Franko
Ortel	Baillard
Foltz	Freitag
Schwartz	Echois
Ein Nachtwächter	Dufriehe
Conductor	Hertz

"Faust," February 10.

Faust	Dippel
Marguerite	Jomelli
Mephisto	Journet
Siebel	Jacoby
Martha	Bauermeister
Valentine	Scotti
Wagner	Bégue
Conductor	Franko

"La Traviata," February 12.

Violetta	Sembrich
Anna	Bauermeister
Flora Vervoise	Jacoby
Alfredo	Caruso
Giorgio Germont	Scotti
Barone Duphol	Blass
Dottore Grenvil	Dufriehe
Marchess d'Obigny	Bégue
Gastone	Paroli
Conductor	Vigna

Corinne Wiest-Anthony, Soprano.

Corinne Wiest-Anthony, the soprano, of Philadelphia, sang in Gade's "The Crusaders," January 26, and in Gaul's "Ruth" February 4, both in Philadelphia. In "The Crusaders" the remarkable low notes and excellent vocal technic of this soprano (she sings a high D) stirred the audience. She has an extensive repertoire of the standard oratorios and cantatas, and is booking many excellent engagements, anticipating a very busy spring season.

Ethel Crane's Dates.

Ethel Crane, the soprano, sang "In a Persian Garden" for the Phalo Club, Hotel Savoy, January 22. She was the soloist at the Banks Glee Club concert, Carnegie Hall, February 12. February 16 she sings in "Flora's Holiday," in Orange, N. J., the others of the quartet being Grace Munson, Glenn Hall and Frank Croxton.

ST. LOUIS.

THE ODEON,
St. Louis, February 9, 1906.

The popular Sunday concerts given by the Choral Symphony Society are pronounced successes. The audience last Sunday beat all records. There was scarcely a seat in the big auditorium when the opening measures of Victor Herbert's "March of the Toys" ushered in the afternoon's feast of music. Mrs. A. I. Epstein, one of our leading sopranos, was the soloist. She made a new record for herself. Mrs. Epstein sang Chaminade's "L'Ete," "Guten Morgen," by Grieg; "Love's Tempi," by Jonás, and Lehmann's "Cuckoo." An excellent program has been arranged for next Sunday, when Nadine Dudley and Wilhelmina Lowe will be the soloists.

Elsa Ruegger will be the soloist at the next concert of the Morning Choral Club.

The Union Musical Club will present the Kneisel Quartet at a concert February 20.

Mrs. Giralton-Farish presented a number of her pupils at her first musical for this season. Among the many pupils of Madame Farish chosen to assist were Elsa Froehlich, Miss Davis, Aida Schnell, Miss Pulham, Dora Essmuller, Miss O'Donnell, Miss Denvir, Miss Stevenson, Mrs. David Eicher, Ella Fuchs and Mrs. Charles Taylor Clark, Mr. E. Wagner, Mr. Berlindis and Charles Hunt, the well known violinist.

One of the really delightful small affairs of last week was the Mozart recital which Alice Pettingill gave in her studio at the new Musical Arts Building. Misses Wertheimer, Mae Donald, Lantenberg and Chamberlain played the "Jupiter" symphony, arranged as a piano quartet; the sonata in C major, which followed, was given with the Grieg accompaniment played on a second piano by Miss Pettingill. The piano music was varied by the vocal solos of William J. Hall, who interpreted "The Dream" and an aria from "The Marriage of Figaro." "The Lullaby" was also sung by request.

St. Louis welcomed the return of Mr. and Mrs. Charles Galloway from their European tour. Mr. Galloway spent most of his time in Paris under the instruction of Guilman.

Charles W. Strine, local manager of the Conried Grand Opera Company, announces the St. Louis engagement for April 9, 10 and 11. The operas have not yet been decided upon, but they will be sung at the Olympia, instead of the Odeon, as was originally intended.

HELEN JUDD STRINE.

College of Music Junior Recital.

Pupils selected from the junior class of the New York College of Music are to give a recital tonight (Wednesday), the following taking part: Ruth Touissant, Celia Sofer, Anna Goldberg, Lucy Greenberg, Helen Storms, and Harry Dubin, Edward Sanders, Herbert Katz, William Quay and Edward Weirshofer.



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CLEVELAND.

CLEVELAND, February 9, 1906.

I am going to inaugurate my assumption of the correspondent's pen with a "pome." A splendid recital given by Arthur Rubinstein at the Colonial Theatre is responsible for the outburst. Personally speaking, I have not heard a young pianist in recent years so full of promise for future eminence.

Did you hear young Rubin, junior, when seated at the grand?
He did the virtuoso act that made one's hairs stand.
You may talk about your 'lakis and other artists great,
When Ruby gets to going he wipes them off the slate.

'Tis a thing the gods would covet, could they but once invade
The place where tunes are handed out like circus lemonade.
And the people all a-sitting 'round as though they're done for fair,
While Ruby II is playing, and the kinks are in his hair.

The men all sit in wonder—the women in a trance,
While Ruby's agile fingers along the keyboard dance.
But of all the virtuosos whom I have heard as yet,
There's no one snuffs the candle of young Rubinstein, you bet!

Young Arthur may not yet be Anton, but he is a Rubinstein all right.

Shakespeare and Mendelssohn, aided and abetted by Paur and the Pittsburg orchestra, George Riddle, reader, and the Rubinstein Club, furnished the program of this week's symphony concert. "A Midsummer Night's Dream" was the presentation and it may be well to remark before I forget it that it was excellently rendered by all concerned. The orchestra, however, has appeared to much better advantage in some previous concerts. The ensemble was not always impeccable, and there were noticeable defects in the matter of unanimity of attack. Especially is this true of the brass and woodwind sections.

The Philharmonic String Quartet appeared in the Temple Course Wednesday evening and presented a program rich in interest and artistic results. Dvorák's F major quartet and Schumann's piano quintet were the ensemble pieces de resistance. Sol Marcossion, with his talented wife at the piano, gave two movements of the Mendelssohn violin concerto in brilliant style. It was played with much temperamental appreciation and the finale with a verve and dash that was infectious. Charles Heydler gave two original pieces for 'cello and scored his usual success.

W. M. Roberts gave the last of his free organ recitals this week. He was assisted by Ernest G. Hesser, baritone. Roberts is a young man, but is, notwithstanding, one of the best of our local organists. He has also given evidence of talent in several piano compositions that he has written.

Charles E. Clemens and Sol Marcossion have joined forces in a series of organ and violin recitals. The first will be given next week in one of the church courses. The splendid ability of these two artists ought to make their innovation a success. They have already been booked for a short tour.

Mrs. Frank P. Ford, an advanced pupil of Edwin H. Douglass, gave a song recital Wednesday evening. The program called for a diverse style in song interpretation.

Mrs. Ford's work reflected credit upon herself as well as her instructor.

The "Pop" concert on Sunday next will have Johann Beck with the baton in hand. The program includes Beethoven's "Fidelio" overture, excerpts from "Der Meistersinger," Rubinstein's "Bal Costume" suite and other compositions of lighter calibre. These concerts are doing an immense amount of good in spreading the gospel of musical culture among the masses and the local orchestral contingent—enlisted from the various theatre orchestras—is doing very praiseworthy and commendable work. From its ranks will in time evolve the nucleus of our to-be permanent symphony orchestra.

The Rubinstein Club, a chorus of ladies' voices, under the direction of James H. Rogers, is making marked advance in its work. So also is the director doing ditto in his handling of the baton. The concerts of this club are among the notable musical events of the season.

I am making the rounds of our city choirs in my capacity of critic on the Cleveland Press, and in subsequent letters will make mention of my findings.

The Akron Tuesday Musical Club has been having a series of American composer recitals. J. H. Rogers recently gave a successful program of original compositions, and Charles E. Clemens appears in an organ recital. Clemens, by the way, is worthy to rank among our best American organists. He is master of his instrument and has at his command a repertory catholic and comprehensive in its character. Your correspondent—it makes him nervous to state the fact—also appears before the Akron club this month.

The Ionic Male Quartet—probably the best in the city—is filling numerous engagements and meeting with universal success.

WILSON G. SMITH.

DULUTH.

DULUTH, Minn., February 10, 1906.

Voice and piano pupils of Stella Prince Stocker had the assistance of Mrs. Carl Sheldon, violinist, at the concert in the Duluth Music Company rooms, Friday evening, February 10. The program follows:

Barcarolle	Kucken
Gavotte	Evelyn Greenfield and Margaret Pearson.
Song of a Heart	Irma Gujer.
Concerto, in G minor (last movement)	Jeane Lancot.
(Orchestral part on second piano.)	Mendelssohn
Ave Maria, with Violin Obligato	Isabel Pearson.
Japanese Maiden	Florence Ely.
Two Preludes	Myrtle Hobbs.
He Was Despised, from The Messiah	Emily Schupp.
Hearts Light As Air	Mrs. J. C. Currie, Jr.
Romance, Sans Paroles, for Violin	Florence and Grace Ely and Miss Lancot.
Serenade, for Violin	Van Goens
A Memory	Mrs. Carl Sheldon.
Allah	Dardla
Suite, Caucasian Sketches, for two Pianos	Helen Hackett Mason.
Haymaking	Ippolitow-Iwanow
The Lost Chord	Isabel Pearson and Clara Stocker.
Helen Mason, Jeane Lancot, Grace Ely, Mrs. J. C. Currie, Jr.	Needham
	Mrs. Horace Davis.
	Sullivan

DETROIT.

DETROIT, February 8, 1906.

The fourth concert in the series of the Detroit Orchestral Association was given Friday evening, January 19, by the New York Symphony Orchestra, under the direction of Walter Damrosch. It was encouraging to note that there was scarcely a vacant chair to be seen in the Armory, and Director Damrosch and his men presented a program that held every auditor in his seat until the close of the concert. David Mannes, the soloist, played the "Good Friday Spell," from "Parsifal," and was accorded an ovation. Much credit is due N. J. Corey, the secretary of the Orchestral Association, for the success of the concert.

The second concert of the Detroit Symphony Orchestra was given Friday evening, January 26, with Director Hugo Kalsow and Charles N. Granville, baritone, as soloist. Mr. Kalsow played the Bruch G minor concerto for violin. Mr. Granville, who is a former Detroit, sang the recitative and aria from Massenet's "Le Roi de Lahore" and a group of English songs. He has made great strides since leaving Detroit and made a good impression by his artistic singing.

J. Tramann Wolcott, organist of the First Congregational Church, gave an organ recital at St. Andrew's Memorial Church Wednesday evening, January 31, assisted by Harry Heard, tenor, and Fred Peters, baritone.

Katherine Fiske, contralto, and Harry Rowe Shelley, organist, appeared at the Unitarian Church Tuesday evening, February 6, under the auspices of the Tuesday Musical Society.

A new orchestral organization is being formed which will include many of the city's best musicians. The conductor will be William A. Kurth, who has shown considerable ability on a number of occasions as a leader. The management of the new organization will be vested in James E. Devoe.

Mr. and Mrs. Deszo Nemes will give the fourth concert in the chamber music series at the Liggett School Auditorium tomorrow evening. The assisting artists will be Alice May Harrah, soprano, and Hans Dressel, 'cellist.

The date for the local appearance of Henri Marteau, violinist, and Jean Gerardy, the 'cellist, has been changed from February 19 to April 3. Considerable interest is being shown in the coming of these artists.

The Pittsburg Orchestra will make its second appearance of the present season at the Light Guard Armory this evening, as the fifth concert in the series being given by the Orchestra Association. The Cincinnati Orchestra will close the series March 15.

Gebhard in D'Indy's Symphony.

Heinrich Gebhard, the Boston pianist, had genuine success with the D'Indy "Mountain Symphony," when he played the piano obligato in Boston last Friday and Saturday. Tomorrow, February 15, he plays it in Baltimore, and Saturday afternoon in Carnegie Hall, New York, on each occasion with the Boston Symphony Orchestra.

Ellison van Hoose will be the soloist at the concerts by the People's Symphony Orchestra at the Grand Central Palace and at Carnegie Hall.

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INDIANAPOLIS.

INDIANAPOLIS, IND., FEBRUARY 19, 1906.

Music in the public schools of surrounding towns is to receive attention hereafter in these columns. The reason is obvious. It is only through different methods and different ways of applying those methods that we arrive at the one ideal path to art. Adverse criticism sometimes stirs us up to the extent that we find a new and better way. The coming N. E. A. Convention of School Teachers takes place in San Francisco. Every teacher of music in the public schools should be sure to attend. The work of Edward Birge has been felt in Indianapolis; also that of his assistant teachers, but will be felt in a still broader way if discussed at the convention.

The leading musical event of the past week was given at the German House by the Musik Verein under the direction of Alexander Ernestinoff, a man who shows special earnestness and proficiency in handling the talent he has undertaken to train. A full chorus, the orchestra, Josie Bremmerman Edmunds, soprano; Orville Harold, tenor, and Frank Taylor, basso, gave the initial performance of Volbach's "Page and the King's Daughter." There was an excellent miscellaneous program, including the lullaby from "Jocelyn" and the "Drinking Song," by Mascagni, sung by Mr. Harold. This singer charmed his listeners. He has much temperamental power and intelligence.

Mrs. Edmunds sang the part of the Mermaid, fully appreciating the text and creating much pleasure with her interpretive genius. Mrs. Edmunds sings in one of the churches here and is one of the popular vocalists of the city.

Ona B. Talbot is the clever promoter of Mme. Calvé's concert, which will be given here at English Opera House on the 19th instant. That Mrs. Talbot has greatly estimated musical Indianapolis is not for a moment doubted, for a general prediction is current this concert promises to eclipse all former affairs in the musical line and will draw a house memorable in the annals of artistic affairs.

Frederick Martens, baritone and director of the vocal department at the Indianapolis Conservatory of Music, is to be the soloist at the next Philharmonic concert at English's, on March 5. Mr. Martens comes heralded with scores of brilliant testimonials.

Washington's Birthday, February 22, is the date on which Marie Hall appears. The concert will take place at Caleb Mills Hall, Shortridge High School.

Mildred Barnhill, a promising little musician only thirteen years of age, is a pupil of the Indianapolis Conservatory of Music, of which Mr. Cawley is the director. Miss Barnhill is what might be well termed a "prodigy" and yet is very modest as to her musical attainments. A public program on which will appear a most ambitious concerto, a group of Chopin's etudes and other compositions will be played by the little girl some time in the spring.

Rolla Riggs, a popular Indianapolis musician, was found dead near Marshall, Ill., apparently run over by a train. Mr. Riggs was a young man, being only about thirty years of age.

One of Muncie's musicians, Walter L. Gregory, who wrote an opera, produced last year so successfully by what is known as the Black Friars Club, an organization of students at the University of Chicago, has written the play to be given by the same organization this year.

Nannie Love, who for many years was the director of music in Muncie, Ind., public schools, besides an able musical factor in the progressive interests of the Indiana State Music Teachers' Association, has recently located in this city, to the general regret of Muncie musicians. Miss Love, as president and musical director of the Ladies' Matinee Musicale, and likewise director of the Music Festival Association, both of Muncie, has been closely identified with the musical life of that little city, elevating and establishing the standards there. Miss Love, it is said, will continue to act as president of the Matinee Musicale.

Muncie's Apollo Club, consisting of fifty men, and unanimously considered the finest male chorus in the State of Indiana, is now only in its third season, but has given some memorable concerts. David Bispham and Schumann-Heink having been brought there as soloists. Their next concert, which is March 29, will have Madame Nordica as the visit-

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ing artist. Mr. Ernestinoff has the honor of having trained this club.

Stella Haines, the mezzo soprano soloist of the Indianapolis Symphony Orchestra, is a pupil of Karl Schneider. Her work was an example of what a bright woman can achieve under a most untiring and musicianly teacher. Mrs. Haines is from Noblesville.

Referring to the recent visit of Marie Nichols, the violinist, a private letter from Boston says: "Miss Nichols, just from Indianapolis, was charmed with the musical atmosphere of her audience in Tomlinson Hall, and more than all, Conductor Schneider's great work with his orchestra. Miss Nichols is off to Buffalo, Troy and other cities for engagements."

The Celeste Concert Company, consisting of a quartet, will appear under Charles Dougherty's management at St. Paul's Church on February 15. Mr. Dougherty is one of the violinists who appears.

On February 13 Mrs. Burton, who is known publicly as Mary Howe, soprano, will be entertained with a musicale by Mr. and Mrs. Charles Coffin. On the 14th inst. Miss Howe will sing at another private musicale planned for her by Mrs. John Elam. Miss Howe is to sing at the next People's concert at Caleb Mills Hall.

More interest should be taken in church music. The large cities build up congregations as much by the music they offer as by the man they have in the pulpit. Church music is becoming as much a test of a choir conductor's musicianship as his teaching or program making elsewhere proves to be. The fact that it is inside of a religious edifice does not lessen the responsibility. The paid quartets are, of course, an accessory to any church. Choirmasters

and organists in Indianapolis will aid materially in advancing art here if they make a note of what the larger city churches are doing. Last Sunday night's song service at the First Presbyterian Church was as follows:

Organ Solos—
Andante, in D Hopkins
Canzone Wolstenholme
Grand Choeur Gullmant
Chorus, Kyrie, Mass in G Weber
Quartet, Dreams of Galilee Morrison
Tenor Solo, Penitence Beethoven
Quartet and Chorus, O, for the Wings of a Dove Knight
Duet and Chorus, I Waited for the Lord Mendelssohn
Postlude, Allegretto Hoyte

The Robert Parks Church Choir is another which gives good song services on Sunday evenings. Edward Taylor is the choir master.

Programs of special merit sent to this column will gladly be inserted. Do not send unless carefully prepared, legibly written and of general musical interest. If good, we and the public want to see it; if not, we and the public are better off for not having read it.

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Davidson's Recital in Buffalo.

Frank Davidson and Mrs. Davidson, violinist and pianist respectively, are giving their tenth season of chamber music concerts in Buffalo. The program of the third concert consisted of the trio in E flat for piano, clarinet and viola, by Mozart; the quintet in B minor, op. 115, for clarinet, two violins, viola and cello, by Brahms; and two songs for alto, with viola obligato, by Brahms, sung by Belle Laverack. This was a dignified program, well performed. Besides the Davidsons and Miss Laverack, those who assisted were: Hugo Hoffmann, violinist; Joseph A. Ball, viola; T. A. Gould, violoncello, and G. Kroeder, clarinet.

MILWAUKEE.

MILWAUKEE, Wis., February 8, 1906.

George Hamlin's success as soloist at the second of the William Burt Simpson's Artists' Recitals, given at the Athenaeum Tuesday evening last, was unconditional and unbounded. The splendid program, which, because of its intrinsic value is appended in full below, was beautifully sung throughout. Edwin Schneider proved himself a very efficient helpmate to Mr. Hamlin, well deserving the degree of past master in the art of piano accompaniment. Following are the numbers:

Love Sounds the Alarm, Acis and Galatea Handel
Lachen und Weinen Schubert
An Eine Quelle Schubert
Stille Thränen Schumann
Provencalisches Lied Schumann
Daheim Hugo Kaun
Auf Leiserster Sohlen Hugo Kaun
Ständchen Brahms
Im Kahne Grieg
Heimliche Aufforderung Strauss
Waldensamkeit Max Reger
Wenn Die Linde Blüht (New) Max Reger
Herzenstausch Max Reger
Mein Schatzlein Max Reger
The Crying of Water, from Four Sea Lyrics Campbell-Tipton
(Written for and dedicated to Mr. Hamlin.)

At the Window, from Tennyson's Cycle, The Window, or the Song of the Wrens Sullivan
Gone, from Tennyson's Cycle, The Window, or the Song of the Wrens Sullivan
Marriage Morning, from Tennyson's Cycle, The Window, or the Song of the Wrens Sullivan
The Year's at the Spring Beach
The next recital of the series will be by Pugno, on March 6.

Kubelik, more mature, more thoughtful, more certain of himself than on his first appearance here, delighted a large and enthusiastic audience at the Pabst Monday evening last. It seems absolutely impossible for him to call forth even the suggestion of a harsh or unmusical tone from his violin, and he does it all so easily and naturally, one is half disposed to think it all lies in the instrument, and not in the man with the bow. Ludwig Schwab proved an able accompanist, and the piano soli of Agnes Gardner Eyre were gratefully received, the Saint-Saëns valse etude calling forth an encore.

The first of the Aschenbroedel concerts was given Friday afternoon, February 2, at the Pabst Theatre; Christ and Hugo Bach, father and son, directing the orchestra; Sidney Silber, pianist, and Carrie Seyfurth, soprano, both of the Wisconsin College of Music, being the soloists. The program was the most interesting in the material offered of any of the concerts given before, including for the orchestra the Beethoven eighth symphony, the Berlioz "Carneval" overture, two numbers from the "Midsummer Night's Dream" suite of Mendelssohn, and the "Flying Dutchman" overture. Sidney Silber, enjoying the all too rare opportunity here of playing with orchestra, gave, we are told, a brilliant interpretation of Mendelssohn's G minor concerto, playing the same composer's "Spring Song" as an encore. Miss Seyfurth sang an aria from Tchaikowsky's "Jeanne d'Arc," supplemented with the encore its success evoked.

The new organ at Westminster Presbyterian Church will be dedicated Thursday evening, Bertha Smith Weber, organist of the Central Church, Chicago, presiding at the instrument.

The pupils of Julius Klauser played in January recital Saturday evening, the 20th, presenting a program of the highest grade of excellence. Of special interest were the Chopin-Rosenthal study on the waltz D flat major, op. 64, No. 1, and the Schloetzer concert etude A flat major, No. 2, both brilliantly played by Ella Smith, and three compositions by Odin Louis Renning, op. 2, entitled "Norwegian Folk Life," (1) "Courage," (2) "Folk Dance," (3) "Joy and Peace," played by the composer himself. The compositions bear the stamp of careful workmanship and a spontaneity of invention. Mr. Renning, in conjunction with his piano work with Julius Klauser, is studying composition with Ziehn, of Chicago.

A truly masterful performance of Tennyson's "Enoch Arden," with the Strauss music accompaniment, was that given Tuesday evening last at the Athenaeum by Edith Weil, of the Department of Dramatic Art and Oratory of the Wisconsin Conservatory of Music, under the auspices of which it was given, and Della Thal, pianist.

Miss Weil brings to her task not only natural dramatic talent of an unusual order, but actual experience on the stage as well, covering several years. Miss Thal gave the Strauss music setting, with genuine insight into dramatic and phonetic values. On Monday afternoon of the same week, Miss Thal assisted M. Tiersot, musical author of repute and librarian of the Paris Conservatory of Music, in presenting his subject, the "French Opera Comique," before the Alliance Francaise at the Athenaeum, in the series now being given under the direction of M. Debreuil.

Pupils of Ella Smith gave a recital on the evening of Friday, February 2.

Hattie Schlichting, pianist, and Carrie Seefert, mezzo-soprano, appeared in recital at Mozart Hall, Thursday, January 25, under the auspices of the Wisconsin College of Music.

Kirkby Lunn sang in gala concert before the Deutscher Club Thursday evening last.

Offenbach's comic opera in one act, "The Rose of

son street, into its new quarters on Milwaukee and Mason streets in April.

Willy Léonard Jaffé, violinist, assisted by Harry Raccoli, baritone, and Hans Bruening, pianist, gave a recital at Mozart Hall, Monday evening, February 5, worthy of something more than merely passing notice. Mr. Jaffé played the sonata A major of Handel, the Vieuxtemps concerto in D minor, "Kol Nidrei," Bruch, and Mazurka, Zarzucki. Mr. Jaffé's firmly drawn, full masculine tone, with its wealth of temperament to give it character, makes his interpretations always interesting and commanding. Mr. Raccoli's success here, both as concert singer and teacher, is assured, because of the undoubted worth of the man. Trained after the traditions of the Stockhausen "Lieder School," under Felix Schmidt in Berlin, and possessing a voice of remarkable power and beauty, which he handles with consummate skill, Mr. Raccoli gives satisfaction and pleasure of the most genuine kind. The two numbers he interpolated at this recital were one group of four Berlioz songs, entitled "Summer Nights," and another group of three Volkslieder from the Reimann collection and the Liszt "Lorelei."

The New York Symphony Orchestra, directed by Felix Weingartner, gave a concert in Milwaukee a fortnight ago.
E. A. STAVRUM.

MUSIC IN NEW JERSEY.

EAST ORANGE, N. J., February 9, 1906.

At Bloomfield, "The Messiah" was given in the Jarvie Memorial Hall, under the direction of Arthur A. Ellor, with the regular choir and the following soloists: Marie Stoddart, soprano; Mrs. Robert Strange, alto; Paul F. Handel, tenor, and Clarke G. Dailey, bass.

At Maplewood, the cantata "Una," by Gaul, was sung by the Maplewood Choral Club, assisted by Reba Cornett, soprano; Mrs. F. F. Harker, alto; Alfred Dickson, tenor, and Eric Goodwin, bass. The chorus was assisted by Mrs. J. R. Lake.

The Apollo Club, of Montclair, produced Gilbert and Sullivan's "Yeomen of the Guard," which was conducted by Mark Andrews and sung by Mesdames Goodell, Benedict and Ebling and Messrs. Gibson, Paulding, Goodwin, Raymond Smith, Franklin Smith and Wilson.

In the Oranges there was much music, as usual, the Musical Art Society having given its second concert of the season, with J. Humbird Duffey and Anna Bussert as soloists.

"In a Persian Garden" was sung before the Woman's Club by Edith R. Chapman, Corinne Welsh, John Young, Frederic W. Wheeler, with Mrs. Nelson and Mr. Atherton at the piano.

Mrs. Charles Hathaway gave a musicale and reception, at which she was assisted at receiving by her sisters, Mrs. Harrison H. Roundtree, of Randolph, Mass., and Mrs. John H. Jewett, of Chicago. The program was generous to American composers, those whose works were conspicuous being Clayton Johns, Bartlett, Hammond, Nevins, &c. The performers were Mrs. Cater-Karr, soprano; Cecil James, tenor, and Martini Johnstone, violinist.

At the Mosaic Society meeting, held at the home of Marcus W. Adams, 88 Munn avenue, East Orange, there were piano solos by Mrs. Charles W. Edwards and selections by a male quartet.

The last act of "Faust" was sung by Mrs. Coleman, Miss Pierson, Mr. Bland and Mr. Knowles at Christ Episcopal Church.

Princeton University lays claim to a trio of budding composers of unusual ability—Kenneth S. Clark, R. C. Velt and H. L. Dillon, who have collaborated in the musical comedy, "Tabasco Land," which is to be staged by the Triangle Club.

The Mendelssohn Union celebrates its twenty-fifth birthday this season, and will signalize the event by a Mendelssohn program of great excellence, the customary oratorio to be omitted on this occasion and varied works to be substituted in its stead.

Douglas Lane, basso, and Charlotte Martin, pianist, assisted Marie Sonn, reader, at a concert in Harmony Hall, Newark.
CLARA A. KORN.



GADSKI AND LA FORGE.

This is a picture taken at Dallas, Tex., during the recent triumphal tour of Madame Gadski. On the stairs are Madame Gadski, her accompanist, Frank La Forge, and an old negro mammy.

Auvergne," was given recently by the music department of Milwaukee Downer College under the personal direction of Claudia McPheeters, with happy success. The "personae" were:
Fleurette (landlady of a village cabaret).....Helen Stickney
Alphonse (a shoemaker).....Louise Kispert
Pierre (a blacksmith).....Gerda Winner

Wilhelm Middelschulte, the organist, who visits the Wisconsin Conservatory of Music here once a week, as a special teacher of organ, is to play his own concerto with the Thomas orchestra in Chicago, February 9 and 10. Mr. Middelschulte, who has been for some years the regular organist with the orchestra (which post he continues to fill), appeared as soloist with that organization last month, when he played the C minor Fugue and Passacaglia of Bach. The conservatory is fortunate in having the assistance of so great a musician and organist as Wilhelm Middelschulte, recognized as one of the greatest (if not the greatest) players of the instrument in America. The conservatory will move from its present quarters, 358 Jeffer-

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A Successful Voice Teacher in Paris

Among great teachers for the voice and singing must certainly be mentioned the name of Frank King Clark, in Paris, of whom a recent photograph adorns this issue of THE MUSICAL COURIER.

Frank King Clark, since going to Europe and locating in the French capital, has met with extraordinary—in fact, phenomenal—success. His name today, as a “specialist” for the voice, has become a household word, not only in France, but all over the Continent. Pupils go to him from all parts of the world—from Europe, from America, Canada and Australia. And why? Because his ideas on voice production and its development are sound, logical and scientific. He knows what he teaches and teaches what he knows to be fundamental truths in the production of the voice, its movements and its development, which, as taught by him, are based upon the laws of nature.

That Frank King Clark today ranks high and among the foremost of the few well known and celebrated voice teachers of the world is not to be questioned.

An article from the pen of A. L. D. Evans on the subject of Frank King Clark's work in Paris appears in the magazine *Paris Life*, entitled “Voice Students Abroad.”

The article is as follows:

Critical study in the musical world seems lately to have been reduced to unqualified railing, or to seek the other extreme of fulsome flattery, and the ambitious musical student is put to it to know what to believe or where to seek fair advice in the selection of a master under whom to study.

With the first gleam of musical ambition in the American heart dawns the vision—“When I go abroad to study!” and from that time, the idea of European study never loses its glamor until it is accomplished. Then too often “the glory and the dream” are gone forever. Perhaps there is some justification for the railing criticism, when we consider the numberless shattered hopes and wrecked prospects that survive a course of study abroad.

To the student of voice the selection of a European master has been fraught with doubt and even danger ever since the downfall of the “Italian School” of classic fame. It is not that there are no masters of voice today; it is that there are so many, the task of distinguishing the true master is beyond the ability even of the experienced.

To no one is the effect of a single mistake so fatal as to the singer. The work of only one “freak method” may spell ruin. In teaching the piano or violin there are certain easily recognized standards, and many proven exponents of them. The mature singer, whose purely vocal work is done, is also comparatively safe. But after a certain amount of changing teachers, the “voicer,” confused by their vicious methods, is willing to commit any absurdity in the hope of attaining the desired goal. The experienced, afraid of even their own convictions, refuse to discuss voice teachers, and the young student must trust to luck and jump in the dark, in most cases.

In casting up the accounts of the European musical

centres, the mind turns at once to three countries. The glory has long since departed out of Italy, and “bel canto” is mourned as a lost art. Germany, the Mecca of the pianist and the violinist, claims vocal victims by the score, and straining throats and purple faces all over attest the fatal influence of the Wagnerian idea on German singing. The so called “French method” with its exaggerated nasalism resorts to an equal amount of forcing; and while both German and French schools are productive of great and beautiful art, it is the art of interpretation rather than that

position among the serious musicians in Paris causes perpetual astonishment.

It is no small achievement for an American teacher of voice to obtain a foothold in the crowded field of Europe. That so young a man as Mr. Clark has gained so dignified a position here in four years strikes even the casual observer as somewhat phenomenal. Undoubtedly it is pertinent that he has brought the now famous American vitality, intelligence and earnestness to a work too often relegated to the unqualified and the insincere, and it is also unusual for young men to turn their attention exclusively to teaching, ignoring the showier glories of the artist's life.

To my mind, considering the really fine work there is for teachers to do, teaching seems a most logical and artistic calling. And it is a great credit to American musicianship that it can claim one of the acknowledged masters of voice making in Europe as an American product.

The details of Mr. Clark's success must have come about through conscientious work. The permanency of his vocal “cures” has won entire respect for his methods among his confrères and among the cosmopolitan artist group that comprises his pupils. He has gradually drawn about him a following which includes some of the most promising young voices now in Europe.

It is said that the greatest number of beautiful voices is coming out of America, this generation. And, naturally, the lovely and finished voice is the great thing. But an absolute “sine qua non” of acceptance by a European public is entire compliance with the musical traditions of the operatic roles, and perfect diction of the country. It is the stumbling block that bars the way to European success to any number of fine voices, and, in attempting to get over it by roughshod experiments, the fine voices are permanently hurt.

Now this progressive young Mr. Clark has secured to himself the collaboration of Walter Straram, an acknowledged authority on the traditional interpretations of operatic and concert repertory, French diction and style coaching; and Jean Périer, one of the best known exponents of operatic drama in France today.

M. Périer graduated from the Conservatoire in 1890, taking the first prize both in opera comique and in singing, and since that time his career has been a succession of notable triumphs. He is today one of the best loved singers at the Opéra Comique, and one of the most brilliant interpreters of operatic roles. Périer was chosen to create the role of Peleas in “Peleas and Melisande,” and achieved as great a success as he did with his recent creation of the part of Glend in

“Miarka.” Both these creations are accepted as authoritative, and Périer is regarded as one of the distinctive personalities of the French stage.

These two noted educators are to conduct the classes in concert and operatic repertories, mise-en-scene, plastique and diction, under Mr. Clark's vocal direction. Thus several years' work is to be accomplished at once, each branch under a specialist, and no one at the expense of the others.

It is an original and logical idea, and ought to make Frank King Clark's name one of the biggest among the world's voice makers. Certainly it is a valuable work for young singers, and a long step in the right direction.

Huhn at Norfolk.

Bruno Huhn gave a concert at Norfolk, Conn., on Tuesday, February 13. The assisting artists were Mrs. Hissem de Moss, Janet Spencer, Glenn Hall and William Harper.



FRANK KING CLARK.

tual structure of music in melodic phrase and period and chord fundamentals. The book is therefore a constant inspiration to the pupil to learn about the structure of music.

"June." (Song.) Grace P. Polk, Indianapolis, Ind.
 "Spring Song." Emma Eames, Boston, Mass.
 "The Year's at the Spring." (Song.) Margaret Goetz, Conneaut, Ohio.
 "Valse Caprice." (Piano.) Herman Schmidt, Jr. Davenport, Ia.

"Before the Dawn." (Song.) William Lavin, Lansing, Mich.
 "Dear Love, When In Thine Arms." (Song.) William Lavin, Detroit, Mich.
 "Nocturne." (Song.) John Young, New York City.

"O Heart Of Mine." (Song.) Jeanette Holmes, Chicago, Ill.
 "April Blossoms." (Song.) Jeanette Holmes, Chicago, Ill.

"Love, When I Sleep." (Song.) Julian Walker, Americus, Ga.
 "Love, When I Sleep." (Song.) Julian Walker, Americus, Ga.
 "Love, When I Sleep." (Song.) Helen O. Hunt, Weymouth, Mass.
 "Before the King." (Song.) Edith Chapman, Portland, Me.

"At Nightfall." (Song.) John Hillman, San Francisco, Cal.
 "At Nightfall." (Song.) John Hillman, Melbourne, Australia.
 "At Nightfall." (Song.) John Hillman, Sydney, Australia.
 "At Nightfall." (Song.) N. Johnstone, Paris, France.
 "At Nightfall." (Song.) N. Johnstone, Rome, Italy.
 "At Nightfall." (Song.) Putnam Griswold, Paris, France.
 "At Nightfall." (Song.) Putnam Griswold, Frankfurt, Germany.
 "At Nightfall." (Song.) Putnam Griswold, Berlin, Germany.
 "At Nightfall." (Song.) Putnam Griswold, Dresden, Germany.
 "Until You Came." (Song.) Putnam Griswold, Dresden, Germany.
 "Until You Came." (Song.) Putnam Griswold, Berlin, Germany.
 "Until You Came." (Song.) Putnam Griswold, Frankfurt, Ger-

"Until You Came." (Song.) Putnam Griswold, Paris, France.
 "Until You Came." (Song.) Sofia Neustedt, Edinburgh, Scotland.
 "Until You Came." (Song.) Margaret Goetz, Buffalo, N. Y.
 "Love Is My Life." (Song.) Claude Hunt, Melbourne, Australia.
 "Love Is My Life." (Song.) Claude Hunt, Sydney, Australia.
 "Love Is My Life." (Song.) Claude Hunt, Auckland, Australia.
 "Love Is My Life." (Song.) Claude Hunt, Honolulu, H. I.
 "Love Is My Life." (Song.) Lowell Redfield, Oakland, Cal.
 "Break, O Sea!" (Song.) Lowell Redfield, Oakland, Cal.
 "Break, O Sea!" (Song.) Lowell Redfield, Berkeley, Cal.
 "A Name." (Song.) Lowell Redfield, Berkeley, Cal.
 "A Name." (Song.) Lowell Redfield, Oakland, Cal.
 "Sunrise." (Song.) Putnam Griswold, Paris, France.
 "Sunrise." (Song.) Putnam Griswold, Frankfurt, Germany.
 "Sunrise." (Song.) Putnam Griswold, Berlin, Germany.
 "Sunrise." (Song.) Putnam Griswold, Dresden, Germany.
 "Sunrise." (Song.) Sofia Neustedt, Edinburgh, Scotland.
 "Zephyrs." (Song.) Sofia Neustedt, Edinburgh, Scotland.
 "Night and Morn." (Song.) Olive Reed Cushman, Oakland, Cal.
 "Night and Morn." (Song.) John Hillman, San Francisco, Cal.
 "The Night Has a Thousand Eyes." (Song.) John Hillman, San Francisco, Cal.
 "The Night Has a Thousand Eyes." (Song.) Mrs. Carroll Nicholson, Oakland, Cal.

"O Sing Ye, Birds." (Song.) Virginia Goodsell, Berkeley, Cal.
 "Absent." (Song.) Sofia Neusted, Edinburgh, Scotland.
 "Absent." (Song.) Mrs. J. E. Birmingham, London, England.
 "Absent." (Song.) Putnam Griswold, Paris, France.
 "Absent." (Song.) Putnam Griswold, Frankfurt, Germany.
 "Absent." (Song.) Putnam Griswold, Berlin, Germany.
 "Absent." (Song.) Putnam Griswold, Dresden, Germany.
 "Absent." (Song.) N. Johnstone, Paris, France.
 "Absent." (Song.) N. Johnstone, Rome, Italy.
 "Absent." (Song.) Claude Hunt, Melbourne, Australia.
 "Absent." (Song.) Claude Hunt, Sydney, Australia.
 "Absent." (Song.) Claude Hunt Auckland, Australia.
 "Absent." (Song.) Claude Hunt, Honolulu, H. I.
 "Absent." (Song.) Christine Miller, Pittsburg, Pa.
 "Absent." (Song.) John Hillman, San Francisco, Cal.

"My Heart and the Rain." (Song.) Charlotte Summerville, Grand Rapids, Mich.

"The Pirate's Wooing." (Men's Voices.) The Troy Vocal Society, Troy, N. Y.

"Sweetheart, My Song is Come." (Song.) Hallie Gilbert Foster,
Salt Lake City.

It is an effort to systematize the fundamental processes of sight reading. It assists and develops the faculty for ready reading of music symbols, not as isolated signs, but as groups of symbols which convey an idea. The plan of learning to read music as one should read language, through the inspiration of the thought content, is the only one that can ultimately prove successful. Logical sight reading must go hand in hand with increasing knowledge of the ac-

MONTREAL, February 10, 1906.

The week past was the most important of the season so far. Kirkby-Lunn, the famous contralto, gave a song recital in aid of the Montreal Foundling and Baby Hospital, at His Majesty's Theatre, on Tuesday afternoon last. She sang songs by Caldara, Gluck, Sullivan, Rossini, Cowen, Grant, Fauré, Saint-Saëns, Godard, Hugo Wolf, Richard Strauss, Percy Pitt and old English ballads, seventeen songs in all. Madame Lunn, who is one of the most finished vocalists, interpreted the entire program with rare beauty of tone, artistic phrasing, and a wealth of dramatic temperament. A repetition was demanded of one of Hugo Wolf's songs. She was applauded to the echo, which she richly deserved. The audience was the largest that ever gathered at any musical entertainment this season so far. Frederick H. Blair played the accompaniment sympathetically.

On the same evening, Henri Marteau, the French violinist, assisted by Mr. Goellner, pianist, gave a concert in the Windsor Hall. Following was the program:

Sonata, Kreutzer, in A major.....Beethoven
Mesars. Marteau and Goellner.....

La Folia	M. Marteau.	Corelli-Leonard
Nocturne		Chopin
Polonaise, in A flat.....		Chopin
	M. Goellner.	
Two Hungarian Dances		Brahms
Adagio Pathétique		Godard
Farfalla		Sauzet
Symphonie Espagnole		Lalo
	M. Marteau.	

Marteau, whom I did not hear for over a decade (as he appeared here twice during my absence), has developed to a mature artist. His performance of "La Follia" took the audience by storm, and in the other compositions he likewise distinguished himself. In the "Symphonie Espagnole" he displayed technical facility, noble conception and astounding virtuosity. He was called out six times, and gave two encores, an unaccompanied sonata, by Bach, and a caprice by Paganini. Mr. Goelner proved himself to be the worthy partner of Marteau, he read the sonata with dignity and intelligence. His two solos were well received.

On Wednesday evening last, Professor Wesley Mills, of McGill University, began his course in the University Conservatorium of Music on "The Physiology and Hygiene of the Voice," by an introductory lecture on general physiology. He showed that the same laws applied to the vocal organs as to the rest of the body. The professor said: "The failure to recognize the fact that the vocal mechanism is subject to the same laws as the rest of the body has been the cause of much needless misapprehension, and has given scope for numerous fads and fancies which have been spread by imperfectly educated teachers and writers." The course will not be confined to bare theory, but will also involve its applications, as the professor is an expert on the practical use of the voice, and a recognized authority on both sides of the Atlantic.

The program for the sixth symphony concert, which took place yesterday afternoon, consisted of Schubert's "Rosamunde" overture and Mendelssohn's Scotch symphony, two movements from Wieniawski's D minor violin concerto, an aria from "Rigoletto," Saint-Saëns' rondo capriccioso, and a march from "Aida." Marie Hall, the talented violinist, and Bessie Kellert, soprano, were the soloists. It was called a symphony concert, but in reality it was a Marie Hall concert. The audience was the largest since the organization has been in existence; standing room only was obtainable. Miss Hall once more proved herself to be an accomplished violinist. She played the romance from the concerto with a beautiful singing tone and poetic sentiment. Her performance of the finale, as well as the rondo capriccioso, was smooth and polished to the highest degree. She received spontaneous applause, and gave two encores. Miss Kellert, who is the possessor of a flexible soprano voice, sang with pleasing effect. She, too, had to give an encore.

The next musical event of interest will be Mr. Renaud's piano recital, which takes place on Monday evening next.

HARRY B. COHN.

PORTLAND, Me., February 9, 1906.

The Boston Symphony Orchestra concert on Wednesday served well as a fitting close to the Ellis Course of Entertainments. It was everything that a great musical feast should be, and was attended by the largest audience of the season. Marie Hall, as soloist, scored a big success.

The Kotschmar Club held their February meeting last evening at the residence of Henry W. Locke. Frank B. Fish read an interesting essay on "The Amateur Musician," followed by a general discussion of the subject. At a recent meeting of the club your correspondent was elected unanimously to membership.

The Russian Club concert last Thursday, under the direction of Mrs. Elwell, chairman, attracted an interested and appreciative audience.

In the death of Dr. Harry M. Nickerson Portland loses a musician of worth, whose interest in local musical art was unflagging. Possessed of a fine tenor voice of more than usual excellence, well educated and experienced, he was always in demand, and his loss will be keenly felt. The development of music in Portland and general advance in art owes a debt of gratitude to Dr. Nickerson's memory.

Harold Bauer played a successful piano recital at Bangor, Me., on February 5, arousing much interest. Bauer is the second great pianist to visit Bangor, Gabilowitsch already having played there under the direction of the Bangor Piano School, then directed by Frederic Mariner.

Sara Peakes, of Bangor, and Mrs. A. N. Garland, a leading feature in all that pertains to music in Eastern Maine, are gaining fame for themselves in their happy combination of lecture and song. Various recitals are being given locally and in nearby towns, much to the appreciation and enjoyment of their audiences.

News items and subscriptions to THE COURIER may be sent to the Frederic Martin Studios, 147 Spring street.

La Forge Is Winning Fame.

Frank La Forge, the composer-pianist, who is making the tour with Madame Gadsdi, receives many complimentary criticisms for his accompanying of the great prima donna, and also for his songs. Mr. La Forge's song "Retreat" is now on sale in the leading music stores of the country. A number of new press notices are appended:

Too much cannot be said of Mr. La Forge. His accompaniments were the perfection of artistic beauty. Not a shade of criticism could be given him, for from the instant he touched the keys until the final chord, every note during the evening was technically perfect and played with the delicate sympathy of a marvelous accompanist. He played without notes and in accompanying the songs was absolutely in rapport with the singer, scarcely seeming to breathe as he watched her, rarely moving his eyes from her face, which enabled him to anticipate every tone. It was a wonderful revelation of perfect sympathy between singer and accompanist and created a perfect furor of admiration from musicians present.

Unlike many accompanists, Mr. La Forge is a brilliant and capable soloist, and both of his numbers received ovations. He responded with encores after playing: "Etude de Concert," MacDowell; "Hungarian Rhapsodie XII," Liszt.—Chattanooga, Tenn., News.

Madame Gadski had as a pianist Frank La Forge, who in his time played many parts. In Part I he was the accompanist, who subordinated himself so thoroughly that he won the tribute of not being noticed. In Part II he was the solo performer, thundering out a Liat rhapsody in fine style, and by his technical facility proving himself well up in the ranks of virtuosity. In Part III Mr. La Forge took on the color of the composer. Madame Gadski sang two of his songs. In such a case, usually, not much is expected, but this time the unexpected happened. Mr. La Forge's compositions were things of beauty and lost nothing in the singer's sympathetic interpretation, while the instrumental accompaniment, independent yet harmonious, was charming.—Troy Times.

At the piano Frank La Forge presided, and he is a musician of great ability; in short, he is one of the most magnificent pianists who has ever been in Jackson. Two of the numbers rendered by Madame Gadski were of his own composition, "I Love But Thee" and "A Little Morceau," in German. Both were beautiful, and both made an instantaneous hit, to the evident delight of the author and the singer.—Jackson, Minn., Daily Clarion-Ledger.

Flora Marguerite Bertelle, an admirable soprano, of Louisville, Ky., was the soloist at a recent performance of "The Messiah" in her city, by the Musical Club and Philharmonic Society. The Louisville critics praised highly Miss Bertelle's singing of the aria, "I Know That My Redeemer Liveth."

WILL OPEN ITS NEW OFFICES
CHATHAM HOUSE, GEORGE STREET, HANOVER SQUARE, LONDON.
ON FEBRUARY 26TH, 1906.

GREATER NEW YORK.

New York, February 12, 1906.

Augusta Cottlow, the excellent solo and ensemble pianist; Dr. Carl Dufft, bass, and the Kaltenborn Quartet united in the fourth concert of the People's Symphony Auxiliary Club's third season at Cooper Union Hall, February 5. Miss Cottlow played with delicacy of nuance a scherzo à capriccio by Mendelssohn, with broad style Schumann's novelette, and with singing tone the Schubert-Liszt "Der Lindenbaum." Later she played with the quartet in the great Schumann quintet, op. 44, a feature of which was the rapid yet clean cut execution of the scherzo, which took only four minutes. Mr. Dufft sang songs by Schubert and Schumann with consummate skill, accompanied by Lucien G. Chaffin, who played beautifully the "Alten Boesen Lieder." The audience was sympathetic, and it is evident that chamber music appetite is growing among these classes. The fifth concert is to take place Friday, March 9, and will consist of works by modern composers.

The Misses Kieckhofer's second chamber music concert at Knabe Hall attracted an audience of larger size than the first, and perhaps more demonstrative in expressions of approval. The young women played Hummel's scholastic trio, op. 12, and Gade's trio, op. 42, both works for piano, violin and 'cello. Much association in ensemble playing has welded them into a perfect homogeneous entity, and their playing was highly enjoyed by a refined and sympathetic audience. Between the trios Avery Belvoir sang an aria from Verdi's "Un Ballo"; "Noon and Night," by Hawley, and "Homeward," by Lane, showing a voice of expressive powers and good range. Monday evening, March 5, is the date of the third and last concert.

Sarah Bokee Halsted's musical evening in The Rutland offered a variety of music: Sara Foster, soprano; Mrs. R. H. Reed, alto; Theo. Frain, pianist; Mrs. C. D. Reohr and Marta Wall, violinists; May Wills, Julian Pascal, Wilma Anderson, pianists; Arthur M. Hirschmann, basso; John Boruff, baritone, and Chevalier Guglielmo Caruson, the operatic baritone. George Curtis gave some monologues. Those invited were Robert Cartwright, Sr., Mr. and Mrs. Howard MacNutt, Mr. and Mrs. James Pellet, Mr. and Mrs. William W. Miller, Mr. and Mrs. Rudolf Pappenheim-Ballin, Mr. and Miss Frankenberg, Dr. and Mrs. Alcino Jamison, Mr. and Mrs. Charles D. Ward, Marie Cross-Newhaus, Lelah van Loan, Anna Knox MacIntire, Ruth Knox, Mr. and Mrs. Henry R. Reed, Mr. and Mrs. Frederick Goodwin, Mrs. Sarah Hughes, Henry Somborn, Mr. and Mrs. F. W. Riesberg, Mr. and Mrs. Clifford Wiley, Mr. and Mrs. Mortimer Leonard, Mrs. F. T. Bokee, Mr. and Mrs. James Halsted, Dr. and Mrs. William Stone and Robert Woodruff.

Martha Henry Timothy, of Cincinnati, on a visit here, was the vocal soloist at the last Saturday Aeolian recital. She sang "O don fatale," by Verdi, the range from a low A to high B flat, over two octaves, to which Ernest Hunter supplied well played pianola accompaniment. Responding to continued applause, she sang Schumann's "Frühlingsnacht" in excellent German. Later she sang "To Love, to Suffer," by her former teacher, Tirindelli, and Chadwick's "The Danza." Mrs. Timothy's voice was probably never in better condition than during her brief visit here; it sounds sweet, true, and has more power than formerly. Among the listeners was John Broekhoven, who sent his congratulations.

Irwin Eveleth Hassel was the solo pianist at a concert at the Pouch Gallery, February 5, playing Chopin's ballade in G minor, the Twelfth Hungarian Rhapsodie, by Liszt, and an encore piece. He is a pianist of unusual merit. Others who participated were Edna Smith, Helen Belle Sweet, Florence Hassell, Alfred Palamountain, Graham Reed, T. Lewis Royle, Thomas G. Austin, Rudolf Jacobs and W. Paulding De Nike.

At the National Arts Club there was one of the frequent musicales under the auspices of the club, February 7, consisting of a song recital and chamber music by Mr. and Mrs. Samuel R. Gaines, assisted by a string trio. The Manuscript Society gives the next concert there.

Dr. B. Merrill Hopkinson, of Baltimore, gave his annual recital at National Park Seminary, January 30; his voice and personality have made him one of the Seminary's most popular visitors. He sang Von Fielitz's "Eliland" and songs by Lully, Heinrich, Löhr, Martine, Somervell, Homer and Sullivan. Dr. Hopkinson's enthusiasm for his art and fervent and intelligent expression always claim attention, so that as usual he had to sing many encores. After the recital the Theta Sigma Rho, of which chapter

he is an honorary member, entertained him, together with the faculty and the senior class.

E. A. Jahn, the baritone, sang at a musicale given by Christian Kriens in the apartments of Mr. Bushnell, 33 West Sixty-seventh street, singing a number of songs by Kriens. Mr. Jahn likes the songs, saying they have a "sincere musical charm about them." The singer had quite an ovation.

Henri G. Andrea, the composer and teacher, recently played for the writer a melodious and well constructed fugue, built on the three initials of his name. He also played his Polonaise in E, a work laid out on broad lines, difficult and not for everybody. It is as yet unpublished. Some old style gavottes, for which he has a peculiar sympathy, and Chopin's ballade in A flat completed the impromptu program. Mr. Andrea, one of the pioneers of music in Cincinnati, with Theodore Thomas, still plays with enthusiasm, refinement and fine taste. He has a good class of pupils.

Evelyn Chapman, soprano at the Simpson M. E. Church of Brooklyn, sang in a concert January 30, nine songs in all, being obliged to add two encore songs. "Elijah" is to be sung at the church the last Sunday in February. She will also sing Gounod's "Gallia" and Mendelssohn's "Hear my Prayer," from all of which it may be inferred that this young singer, from Norwich, N. Y., is making rapid strides. Mrs. Henry Smock Boice is her teacher.

Compositions by Hallett Gilbete, of Boston, were sung and played at an invitation musicale at 135 West Forty-fourth street, Saturday evening, February 10. Charlotte G. George, contralto; Mrs. Gilbete, in musical readings, and Mr. Gilbete at the piano were associated in the program, of which further mention will appear in this paper next week.

Purdon Robinson's first "Midday Musicale" occurred Tuesday, February 13, at half past eleven o'clock, in his studio in "The Sonoma," Broadway and 55th Street. The second is scheduled for February 20, and the third and last of the series February 27, when songs composed by Mr. Robinson will be sung by well known artists.

Eduard Von Kovno, solo pianist, pupil of Pachmann, announces a recital, assisted by eminent artists, Thursday, February 15, 2:30 o'clock, at Carnegie Lyceum.

At the Wirtz Piano School this Friday evening a junior pupils' recital is to take place, a dozen students playing piano pieces by mostly modern composers. These are the young pianists: Alice Master, Marion Hubbard, May Markham, Frances Warner, Ethel Hunley, Alma Roberge, Josephine Klein, Elsa Schroeder, Helen Wilson, and Masters Albert Roemeremann, Winfred Halter and Clarence Halter. Saturday, March 3, the regular monthly pupils' recitals take place, at 10 and 11 a. m., and Wednesday, March 21, at 8 P. M., is the next recital.

Corrie Scheffer, recently arrived from Brussels, a pupil of Ysaie, announces a concert at the Berkeley Lyceum, Friday morning, February 23, assisted by Betsy Culp, pianist; Alfred L. Seligman, 'cellist, and Mrs. Robert Erskine Ely in recitations. Among those interested in this concert are Mrs. Robert Abce, Mr. and Mrs. Richard Watson Gilder, Mrs. Howard Mansfield, Mrs. Samuel Untermyer, Mr. and Mrs. John E. Milholland, Hamilton Wright Mabie, Mrs. Charles Ditson, John Graham Brooks, Mrs. Edwin Wilson Morse, Mr. and Mrs. John W. Alexander, Mrs. Sanford Bissell, Mrs. Edwin Trowbridge Hall, Mrs. Freeman F. Ward, Marguerite Rice, Mrs. Henry Villard, and Laura V. Day.

Andrew I. Baird gives the second students' recital in the series by pupils of J. Warren Andrews at the Church of the Divine Paternity, Seventy-sixth street and Central Park West, Thursday, February 15, at 4 o'clock. Frederick S. Weld, baritone, will assist. Bessie Booz, of Perth Amboy, N. J., gives the next recital.

The third recital of a series of "Students' Occasionals," at the residence-studio of J. Warren Andrews, took place February 13. Nellie Andrews, daughter of the organist, varying the program by playing a series of pieces by MacDowell. Gounod's lament, "Gallia," is to be given at the morning services, Sunday, February 18, at the Church of the Divine Paternity.

The first performance in English of Ludwig Fulda's four act comedy, "Friends of Youth," will be given Thursday afternoon, February 15, at 2 o'clock, at the New Empire Theatre, by the American Academy of Dramatic Arts. Oliver White's one act play, "The Fool's Folly," will precede it.

At the American Institute of Applied Music, Friday

evening, February 16, McCall Lanham, baritone, gives a vocal recital, singing two groups each of four French songs, four German songs, four in English, and the arioso from "Benvenuto Cellini," by Diaz. William F. Sherwood will be at the piano.

THE LIEDERKRANZ CONCERT.

Henri Marteau was the principal soloist at the concert of the German Liederkranz Sunday night and made a favorable impression upon the large audience. Marteau is to make a long tour through the United States and this was his first appearance in New York this season. This fascinating French violinist seems to have developed in several phases of his art since he was here several years ago. His tone is larger than it used to be, and his interpretative powers have ripened. He played the Mendelssohn concerto in its entirety and later Beethoven's romanza in F and Saint-Saëns' "Rondo Capriccioso." In the performance of the concerto his ripe musicianship was disclosed, and in his playing of the Saint-Saëns piece the finesse and elegance of the French school, of which he is an exponent, were manifest. The violinist's success was most pronounced.

Arthur Claassen, the conductor, had arranged an unusually good program. The concert was opened with "The Midsummer Night's Dream" overture, by Mendelssohn. Then followed "Die Wallfahrt Nach Kevlaar," for mixed chorus and orchestra, by Humperdinck. Bernard Landino, the tenor, did commendable work.

The other choral numbers were: "Frühling," by Josef Rheinberger; "Füderbusch," by Ferdinand Hummel; "Fingerhuetchen," by Julius Weissmann, and "Am das Meer," by Carl Hirsch. Incidental solos were sung by Lillian Pray, soprano; Aurèle Borris, baritone; Julius H. Wiemann, tenor, and Bernard Landino, tenor. These soloists sang with intelligence and disclosed pleasing voices. The singing of the mixed chorus and the male chorus was spirited and well balanced. Mr. Claassen conducted with his accustomed skill. It was a most enjoyable concert from first to last.

George C. Carrie's Engagements.

• Three good engagements, past and future, for George C. Carrie, the tenor, are: February 13, with the Mendelssohn Glee Club; February 20, with the Apollo Club, of Brooklyn (second time in two seasons), and February 28, with the Amateur Glee Club, Arthur Philips, conductor (second time in two seasons). The appended are comments after his appearance with the Apollo Club last season:

Mr. Carrie's voice is of beautiful quality, exceedingly flexible and well trained; and he has the real musical temperament.—Standard Union, Brooklyn.

One of the surprises of the evening was the singing of Geo. C. Carrie, tenor, who received something like an ovation after his singing of Gounod's cavatina, "Salve Dimora" from "Faust." In voice placing and in management he showed the advantage of thorough culture. His tones were clear and resonant and altogether his is one of the finest, if not the finest, tenors the club has had. The audience applauded long and spontaneously after the Gounod number, and Mr. Carrie responded with "My Dreams," by Tosti. Again the singer was recalled and he sang "Gondoliera" by Helmund.—Brooklyn Eagle.

Boston Symphony Programs.

The Boston Symphony programs at Carnegie Hall this week will be as follows:

THURSDAY EVENING, FEBRUARY 17.

Overture, Egmont Beethoven
Concerto, in A minor, for Piano Schumann
Symphony, No. 5, in C sharp minor Mahler

SATURDAY AFTERNOON, FEBRUARY 19.

Symphony, in D major Haydn
Concerto for Violin Mendelssohn
Symphony on a Mountain Air, for Orchestra and Piano, op. 25 d'Indy

The soloist will be Harold Bauer at the Thursday concert, and Marie Hall and Heinrich Gebhard at the Saturday concert.

Musicians, Not Mechanics.

At the regular meeting of the United Musicians of America Protective Union of New York, Local 39, K. of L., on Friday, the following officers were elected: Charles Beck, master workman; Joseph Goldstein, worthy foreman; Christian J. Binzen, treasurer; Oscar Peiron, financial secretary; Samuel Metzger, recording secretary; William Grab, almoner; John Meyer, sergeant-at-arms; Bert Jockera, assistant sergeant-at-arms; Frank Price, inside guard; Henry Soigler, outside guard; Henry Vogeler, past master workman.

Unclaimed Letters at This Office.

There is a letter in THE MUSICAL COURIER office addressed to Mr. and Mrs. Arnold Dolmetsch.



14 RUE LINCOLN,
AVENUE DES CHAMPS-ÉLYSÉES,
PARIS, JANUARY 29, 1906.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

ONE hundred and fifty years ago, on the 27th of January, that mighty and lovable genius, Mozart (Wolfgang Amadeus), first saw the light of day. To-day but little noise and no stir of any importance is being heard in memory of the event—some persons even asking, who was Mozart, what has he done? Who wrote or composed Mozart? Poor Mozart! Glorious author of "Don Juan" and immortal master of a singing art the like of which has never been surpassed! In honor of Mozart's birthday, a century and a half ago, Monsieur Colonne yesterday arranged a little festival of Mozart music among the members of his orchestra and a few artist friends who could sing. The program thus celebrated comprised the "Jupiter" symphony in C major, two concertos—the one in E flat for violin and another for flute and harp—"Le Roi Pasteur," with violin obligato, and excerpts from "La Flûte Enchantée," an air of Tamino, scene and trio of the fairies, and the overture—all this music by the Salzburg master, the concert, however, opening with the Berlioz overture to the "Carnaval Romain," followed by the C

F. de FAYE-JOZIN

Officier de l'Instruction Publique
Premier Prix du Conservatoire de Paris
Author of "Evening Bells"—poem with musical setting—(Schirmer, N. Y.); Pièces pittoresques; Berceuse, etc.

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minor piano concerto of Saint-Saëns and "L'Absence," by Berlioz.

No one can or would think of disputing the ability of M. Colonne and his orchestra to play in superb fashion music like that of Berlioz and his school; they really play such composers as no other organization in Paris can—but Mozart! That is a question of somewhat different color. His simplicity, his purity and grace require treatment totally different from the effective show of a Berlioz, for instance. For Mozart the orchestra of Colonne developed too much vigor and brusque attack, displaying none of the subtle and dainty treatment so essential to the Salzburg idol, even in so healthy and robust a composition as the "Jupiter" symphony.

The violin concerto was performed in an elegant and finished manner by the concertmaster, M. Firmin Touche, while M. Blanquart, flute, and Mme. Provinciali-Celmer, harp, gave a fluent and clean cut performance of the concerto for their respective instruments. Mme. Lola Rally, who, I understand, comes from the Berlin Royal Opera, sang "Il Re Pastore" with a voice of considerable beauty and with much good taste, as she did also "L'Absence." Tamino's air from the "Magic Flute" was delivered with a pure and pleasing high tenor voice by M. Rod. Plamondon, and the trio of fairies was agreeably sung by Mlle. Mathieu, d'Ancy, Madeleine d'Espinoy and Mme. Boyer de Laforay.

In the Saint-Saëns piano concerto Josef Hoffmann achieved a magnificent triumph, being recalled half a dozen times to receive renewed applause and bow his acknowledgments. His brilliant performance evoked a long continued ovation for the young and happy looking pianist.

Hoffmann's matinee recital of the day before at Salle Erard, in which he played a program consisting of Chopin and Liszt groups, met with an equal success, applause and cheers.

At the Lamoureux concert M. Chevillard celebrated the Mozart anniversary in his own manner, introducing the "Faust" of Schumann with the assistance of MM. Caze-neuve, Frölich, Sigwalt, Nivette and Mmes. Jeanne Raunay, Herman, Kunck, Georges Marty, Delcourt and a chorus and orchestra numbering 250 executants.

The Conservatoire presented a repetition program of the Sunday before with an excellent performance of the Schumann concerto for 'cello, by Pablo Casals.

On Friday last Cesare Galeotti and Lucien Capet gave the final concert of their series of ensemble evenings. Among the sonata writers for piano and violin represented in their performances were Beethoven, C minor, op. 30; G major, op. 96; Brahms, G major, op. 78; Schumann, D minor, op. 121; César Franck, A major; Saint-Saëns, D minor, op. 75; Camille Chevillard, G minor, op. 8; Gabriel Fauré, A minor, op. 13; Grieg, C minor, op. 45. Each and all of these were most enjoyable from every point of view, both musicians playing remarkably well together. Galeotti, by the way, was a first prize winner at the Conservatoire at the age of thirteen.

At the last "Five O'Clock" musicale of the Paris Figaro, held in the Salle des Fêtes of that journal, Mlle. Cécile Thévenet, of the Opéra Comique, the incomparable Carmen of Paris, Brussels and Monte Carlo, was heard in several excerpts from operas by Massenet, the author himself accompanying this beautiful singer at the piano. Mme. Thévenet was most charming and received a very hearty welcome from the large and distinguished company present. Jean Périer, of the Opéra Comique and collaborateur of Frank King Clark in his "School of Opera," was likewise

one of the artists at the Figaro "Five O'Clock," winning much applause for his excellent singing.

Mr. and Mrs. Frank King Clark, by the way, gave a little so called "Dutch" musical dinner to their "intimates" last Sunday evening, which afforded much pleasure to the guests.

From London I learn that Mme. Emma Nevada, the celebrated prima donna of many well known roles, is sitting to a talented English painter named Herbert Sidney, a prize winner in several contests for expression. The portrait will represent Nevada as La Traviata in the last act of the opera, just after she has looked into the mirror and pitifully says: "Ah! come sono mutata" (ah! how I am changed). These words are written under the portrait, which is life size. This act should make a powerful and expressive picture which, I believe, has not been done before.

The other day the excellent quality of Oscar Seagle's baritone voice was heard in some well sung solos at the British Embassy Church of Paris during a wedding celebration held there.

At the Students' Reunion in the Vitti Academy last Sunday evening, Grace Whistler-Misick's beautiful voice and sympathetic singing were much enjoyed in the several numbers allotted to her, which were Dudley Buck's "My Redeemer and My Lord," "Cantilène," by Mme. F. de Faye-Jozin, a song written specially for a voice of unusual extension, and accompanied by Madame de Faye-Jozin as only the author herself could accompany it, and which was encored.

Madame Misick also sang "Peacefully Slumber," with 'cello obligato, by Randegger, and Frank van der Stucken's "Fallah! Fallah!" which was redemanded. This American singer does not hesitate to sing songs composed by her countrymen, and with which she has achieved success on each occasion. This is as it should be.

M. Edouard Delhaye, a talented 'cellist, contributed selections from Messa, Goltermann, Popper and Dunkler, all with good tone, technical execution and musical expression. Rev. Mr. Shurtleff dwelt on "The Habit of Hope."

Following upon the incorporation on January 12 by the Senate of the United States of the American National Institute (Prix de Paris), the President of the French Republic, M. Emile Loubet, on January 17 signed the book of incorporation and expressed over his signature the wish that the project may be successfully realized. Three days later M. Loubet's example was followed by M. Armand Fallières, the President-elect. These expressions of sympathy confirm the generosity and good will of the Municipality of Paris in presenting a site for the erection of the institute building.

A letter received by Miss Smedley, founder and director, shows that the bill of incorporation was passed unanimously by the Senate.

According to the Liberté, the Gobelins tapestry which forms the wedding present of the French Government to Miss Alice Roosevelt represents "Le Manuscrit," after Hermann. It is more than four meters high and is an exact copy of the tapestry in the Salon du Parnasse at the Bibliothèque Nationale. This present was personally selected last month by M. Rouvier, Prime Minister, and M. Dujardin-Beaumetz, Under-Secretary for Fine Arts.

Frank Holman, the painter, and Charles Holman-Black, the singer, recently gave two large and elegantly attended matinee musicales at their artistically arranged home.

On the programs were M. Hardy-Thé, the singer whose diction always commands attention, in lieder of Schubert, Mendelssohn and Widor; Mlle. Verna, in the Prayer of "La Tosca," and an aria of Marguerite in "La Damnation de Faust"; Raoul de Valmar in "O, Dolci Bacci" ("La Tosca") and "Visti la Guibla" (from "I Pagliacci") "L'Eventail" and "Les Papillons" were attractively recited by Lillian Woodward Gunkel, of Chicago.

On the second day Léon Rennay (with whom Rudolph Aronson has effected an engagement for America) sang "Trois Bergerettes" of the eighteenth siècle, arranged by Weckerlin—Nanette, menuet and "Chantons les Amours de Jean"; also "Chansons Grises," of Reynaldo Hahn—"Tout deux," "L'Allée est sans fin," "L'Heure exquise" and "La Bonne Chanson"; besides "Nell," written by Fauré. Lillian Gunkel found this her great day in "A Play in Comedy"—"The Set of Turquoise," by Aldrich, in which she took the parts of Count Lara; Beatrice, his wife; Meriam, the maid, disguised as a page—and later in "The Soul of the Violin," with violin and piano obligati by Miss Edson and Mr. Tilletson, in which she displayed a beautifully modulated voice full of pathos and expression. Mrs. Gunkel

also repeated "The Fan" and added "Bill Smith," with which the "brought down the house," so to speak.

Among the numerous guests were Consul General Frank H. Mason and Mrs. Mason, M. L. Bonaparte-Wyse, Duchesse de Bellune, Mme. Bartholoni, Don Fabean Colonna, Prince de Lecca, Comtesse de Coëtlogon, Princesse de Brancovan, Comtesse A. Broëll-Plater, the Austrian Vice Consul, M. Fürth, Baron de Frédéricksz et Baronne de Frédéricksz, Baronne Franchetti, Comte de Gramedo, Comte de Job, Louis Gayat de Wecker, Baronne de Heckeren-Moliciaten, Captain Smith, United States naval attaché, and Mrs. Smith, Comte du Suan de la Croix, Baron et Baronne Montreney, Comte de Saussine, Comte Fleury, Lady Lange, Princesse Eristoff, Comte de la Roche-Joucauld, Comtesse de Villebon du Courson, General and Mrs. Winslow, Comte de Tineau, Mr. and Mrs. Millington-Drake, Mme. Hardy-Thé, Mme. Lambert de Sainte-Croix, Mr. and Mrs. Harris Phelps, Mrs. Frank King Clark, Comtesse de Rodellec du Porzic, Major Wogaw Brown, Dr. and Mrs. Clark, Colonel and Mrs. Dodge, Major and Mrs. Mahan, Mrs. and Miss Jaffey, Mrs. Scott-Grant, Grace Whistler-Misick, General and Mrs. Kirkpatrick, Mrs. Ruthen-Pratt, Baronne Vesque de Puttlingen, Léon Delafosse, Princesse Soutzo, Mr. and Mrs. Newell, Mme. de Weerth, Mrs. Heuston, Mrs. Schiff, Mme. Danesi, Mr. and Miss Getty, Mrs. Blumenthal, Cav. Barbiroli, Comte Martinet, M. Saint-Hilaire, M. et Mme. Audenried.

Rafael Navas, a talented pianist and pupil of Wager Swayne, gave a concert at the Salle Erard, assisted by Marceline Herman, singer, accompanied by Jean Masson. Navas gave a program ranging from Bach and Beethoven to Liszt, in the execution of which he displayed excellent technic, at all times clean cut, a firm touch and good musical understanding. His playing of a "Carnaval Mignon" group by Schütt (première audition) was very interesting, as was also a group of Russian composers, especially a scherzo by Balakirew. Mme. Herman's selections included Handel, Durante, Schubert, Brahms, and Dalcroze, for which she received much applause.

Oliver Denton, one of Wagner Swayne's brightest piano

pupils, has just returned to America for a short stay there. In May he will be back in Paris to continue his studies.

Sara Hershey-Eddy has gone to Rome, where she will spend a month or more socially and musically with friends.

Baron von Steege counts among his promising pupils Maurice Riviere, a tenor from Toulouse; Léon Gaillard, baritone, from Toulouse; Arthur Plamondon, tenor, from Montreal, Canada. William Irving Andruss, another pupil, has gone to the Chicago Lyric School, Bush Temple of Music, to teach.

Bernard Hemmelsbach, a well known pianist, gave a concert at the Salle Pleyel, including in his program sonata, op. 27, Beethoven; "Variations Symphoniques," César Franck (Mlle. J. Haas sustaining the orchestral part on a second piano); a Liszt ballade (No. 2), descriptive of the elements and nature, besides groups of compositions by Chopin, Grieg, his own romance, Brahms and others. Hemmelsbach is a pianist with high ideals; he played well and was enthusiastically received. At the last moment the singer announced to assist failed him and a Monsieur Bernard, tenor, among the audience, came forward to fill the breach, doing very well, indeed, under the circumstances.

At last week's concert of the Société Philharmonique

FRANCIS FISCHER POWERS' STUDY CLASS IN EUROPE

SAILS MAY 17**RETURNS OCTOBER 11**

The above photographs represent the officers, also a group of pupils who have joined and will compose a part of Mr. Powers' study class. Some of the finest voices in New York city, as well as in other cities throughout the United States, are represented here. The trip is arranged especially for voice study and recreation. The party will sail for Naples, Italy, via Gibraltar and the Mediterranean, visiting Naples, Rome, Florence, Venice, Milan, over the St. Gothard into Switzerland to Lucerne, Interlaken, Berne, Chamounix, Geneva, Paris, through the Rhine district to Berlin, remaining three months for daily voice lessons with Mr. Powers, the celebrated voice specialist, and coaching lessons under the direction of Mr. Brigga. Should you desire to avail yourself of taking a trip through the most historical and beautiful countries in Europe, combining as it does vocal study and travel under proper protection, and surrounded by a musical atmosphere, it will be necessary for you to apply at once, as the party is limited to forty pupils, half of which have already been secured without solicitation. For full particulars and information regarding the above trip, apply to J. J. Tryon, business manager, 112 Carnegie Hall, New York.

some delightful ensemble playing by the Rotterdam Trio was heard, the members of which are MM. A. Verhey, piano; L. Wolff, violin, and J. Mossel, 'cello—but, like some other visiting artists here, their program was so long that it required until nearly midnight to finish it. Mme. Boyé-Jensen, the contralto, appearing with the club, seemed to have chosen all the longest and dreariest of Schubert's songs—"Dem Unendlichen," "Scene Aus Faust," "An Schwager Kronos," "Gruppe Aus Dem Tartarus" and the like. A later continuation was made with Schumann's "My Soul is Dark," and there was no light or relief from sombre effects until the group of "Zigeunerlieder," by Brahms, was reached—after which came the Beethoven trio in B flat, op. 97, with the clock pointing 11:30 at the beginning of this number.



Other concerts given were:

Salle Erard—Piano recital, by Edouard Barat, program Bach to Liszt.

Emile Bosquet (Prix Rubinstein, Vienne, 1900), piano recital, Bach, Beethoven and modern French writers, with a group of Chopin etudes. Mlle. Yvonne, Péan, pianist, with assistance of Hélène Sirbain, singer, and Georges Enesco, composer-pianist and violinist, classics and modern French writers.

Salle Pleyel—Quatuor Laval-Clément, Mlles. Juliette Laval, Henriette Gaston, Paule Jacquet and Adèle Clément, assisted by the pianist, Ricardo Vifès, Schumann trio, Beethoven quartet and C. Franck quintet.

The "New Trio" from London, MM. Richard Epstein, Louis Zimmerman, Paul Ludwig, in Brahms and Schubert trios, with lieder from Schumann, Richard Strauss and Brahms, by Dr. Theodore Lierhammer, the Viennese baritone. M. Pomposi, violinist, assisted by Mlle. B. Selva, pianist, and others in an audition of works by César Franck, Vincent d'Indy and C. Debussy.

Mme. Marie Avicé, singer, assisted by MM. Louis Brémont and Louis Duttchenhofer; program mostly modern composers and chiefly French. Joseph Salmon, the excellent 'cellist, and Mme. Salmon Ten-Have, pianist, with an orchestra directed by Camille Chevillard; Lalo concerto for 'cello, Schumann concerto for piano, and the Saint-Saëns A minor concerto for 'cello making up the program. Mlle. Fanny Guimaraës, pupil of Sauer, in a piano recital embracing Beethoven to Liszt; this last concert taking place at the Salle des Agriculteurs.

DELMA-HEIDE.

ARTHUR HARTMANN ABROAD.

Arthur Hartmann, the violinist, who will tour America next season, continues to arouse enthusiasm at his every appearance this winter in Europe, both as a virtuoso and as a composer. Of Hartmann's "Czardas" the Alhambra, of Granada, Spain, says: "It is a most precious morceau by a famous violinist." In Hungary, where the czardas is native, the work naturally found the greatest response, and Budapest Zenelap writes of it: "Hartmann's composition is a fiery, brilliant piece, with which he will achieve a rousing success the world over. The ingenious combination of harmonics, double stoppings and other technical effects are sure to send sparks into the audience which will kindle into a veritable flame of enthusiasm at the difficult finale."

However much his playing of modern works is enjoyed, Hartmann prefers to be known as an interpreter of the classics, and he is most proud of those of his criticisms which dwell less on his technic and his temperament and more on his readings of Bach, a master whom Hartmann adores, and whose works he never tires of practicing in private and playing in public. Hartmann's interpretation of the "Chaconne" has become famous in Europe, and his articles on the work have been published in all the important music papers of the world.

Before beginning his American tour Hartmann is booked for an extended series of concerts in Norway—he is as popular in Scandinavia as Ysaye is in America—and a number of appearances with orchestra in Germany and Austria. One of the most regular patrons of the Hartmann concerts in Christiania, and one of his greatest admirers there, is Eduard Grieg, who calls him "an unsurpassable master in expression and execution." Hartmann will sail for America about October 15, and make his debut in New York.

Bennett's Lecture Song Recital.

S. C. Bennett's illustrated lecture and song recital, which he gave at Aeolian Hall Thursday afternoon, attracted an audience which almost completely filled the hall.

Many original and valuable ideas were brought forth in this lecture, which Mr. Bennett delivered in a clear and concise manner. Among the most practical thoughts presented was that of correct enunciation being the fundamental and potent principle in voice development. "A prompt, positive action of the organs of speech," Mr. Bennett said, "established economy in tone emission and breath control." He compared that old time-honored tradition that "A singer

must first of all learn how to consciously direct the action of the respiratory muscles before he could place the tones correctly." Perfect breath control, he said, can result only from correct voice placement, neither of which could be secured except through perfect enunciation. He also gave illustrations with melodic phrases, sung in English, Italian, German and French, to show how, with the proper action of the speech organs, one language is quite as easy to sing as another. Also that there could be no perfect breath control without perfect enunciation. His illustrations of "Breathing and Emotions" were instructive, and showed that every different thought and emotion to be expressed prompted a corresponding action of the breathing muscles in co-relation with the thought. Here again Mr. Bennett demonstrated conclusively that consciously directed breath action was antagonistic to a natural sweetness and purity of tone in singing. That if the thought be right the involuntary breath action will be right. Facial expression and its influence in tone coloring was another interesting feature of his talk. He insisted that in order to obtain a natural expression of the features in singing one must study dramatic action, since the facial expression always becomes more pronounced when accompanied by the appropriate gesture.

The singing of Mrs. Walter Hubbard was an interesting feature of the occasion. The manner in which she demonstrated the salient points of Mr. Bennett's method was highly commendable in all of the sixteen song numbers. Not a word was lost to the audience, and never for a moment did she wander from the pitch. In attack, sustaining and phrasing her work was excellent. The most effective numbers were "April Rain" and "An Open Secret," both by Huntington Woodman, the German songs of Alex von Fielitz, and "Sing Me a Song of a Lad that is Gone," by Sidney Homer.

Besides being a lady of attractive personality, Mrs. Hubbard has a voice of exceptional character and sweetness, but somewhat lacking in dramatic intensity. With further careful training, however, she will undoubtedly take a prominent position among leading American sopranos.

Edith Morgan presided at the piano and did some exceptionally fine work in supporting Mrs. Hubbard. She is, withal, a very talented accompanist.

The Regensburg Mozart festival opened with a performance of "The Magic Flute," sung by the entire personnel of the Munich Opera.

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London, England, Recital June 20

DATES NOW BOOKING FOR SEASON OF 1906-7

CHICAGO.

CHICAGO, February 10, 1906.

Thomas Orchestra's Franco-Russian Program.

The Franco-Russian alliance, which the newspapers would have us believe, has long been in moribund condition, was very much alive according to Mr. Stock on Friday and Saturday, February 9 and 10. For upon these days the Theodore Thomas Orchestra brought into the public ear the momentous utterances of the Frenchmen, Berlioz, d'Indy and Saint-Saëns, and represented the Russian side with Glazounow. While the Slavs were provided with this one representative, they had, nevertheless, a special envoy in Arthur Rubinstein, who loomed large in the general scheme.

The name of Rubinstein was once a name to conjure with. In piano playing it represented artistic worth of supreme merit. That another Rubinstein should come forward, and, by the mere fact of his possessing the same name, challenge comparison with his illustrious predecessor should arouse our admiration for his courage. But Arthur Rubinstein is well able to make out a case for himself. Such playing as he gave us in the performance of Saint-Saëns' second piano concerto exacts admiration for its own sake. It was brilliant piano playing, and where the composition allowed of it, poetic playing. Anton Rubinstein, himself, could not have performed the Tarantelle like finale with more fire, although he would probably have put into it plenty of wrong notes. Arthur Rubinstein demonstrated the fact that it is possible to be an exceptional pianist; to play with originality and fervor and yet adhere to the text as well as the spirit of the composition. In response to the enthusiastic applause of the audience, Mr. Rubinstein played the A flat polonaise of Chopin.

The ultra modern element in the French school was represented by the second symphony of Vincent d'Indy. The work of this pupil and disciple of César Franck left the audience in a somewhat bewildered condition. That the symphony endeavors to express some determinate artistic purpose is evident enough; but there is in it none of that coherence of design and logical development of musical ideas which we associate with the word symphony.

Further hearings may increase our understanding of as well as our respect for d'Indy's composition, but this first acquaintance with the work excited admiration only for the most excellent way in which it was played by Mr. Stock's orchestra.

The concert opened with Berlioz's "Benvenuto Cellini" overture and closed with Glazounow's "Ballet Suite." This last work is an excellent example of the Russian composer's art. The movements are picturesque, beautifully orchestrated and they glow with rich color. But the genius which with Tchaikowsky adorned even trivialities is wanting in Tchaikowsky's compatriot, and even Glazounow's wonderful technical facility, his knowledge and untiring industry cannot compensate for the deficiency.

The soloist for the next concert will be Wilhelm Middelschulte, the organist of the orchestra, who will play a concerto for organ of his own composition.

The program of the concert is as follows:

Overture, in D.....Handel
Suite, No. 2, B minor.....Bach
Concerto, for Organ, A minor.....Middelschulte
Eine Faust Overture.....Wagner
Andante, Margaret, from A Faust Symphony.....Liszt
Mephisto Waltz.....Liszt

Kubelik's Popularity.

The Musical and Dramatic Direction must have had moments of supreme gratification when it beheld the packed house which assembled to greet Kubelik on Sunday in the Auditorium Theatre. The distinguished Bohemian violinist can have no doubts as to his popularity in Chicago, for few artists have been able to fill the big theatre as it was filled on Sunday. And that such striking testimony to Kubelik's powers was really warranted by the performance itself, there can be no possible doubt. For Kubelik is a great player. He possesses technical abilities which have been trained almost to perfection.

The superlative difficulties of the Paganini concerto were overcome as if they were a joke, which they certainly are not.

The extraordinary skill with which Kubelik played his runs in octaves and tenths only a practical violinist can appreciate. Moreover, beauty of sound was never sacrificed to technical display.

In the cantabile passages the violinist produced a tone which was broad and often of moving quality. Kubelik is, however, not an emotional performer. He would seldom play in such wise that the heart of the listener here and there would be deeply stirred, so that the music would open the door to sensations and impulses and recollections which some of us had thought were long ago shut out and forgotten.

And perhaps it is just as well that playing of this kind is rare, since such galvanizing into activity of dead emotions must be not a little disconcerting to the subject of it.

Kubelik's program consisted of the concertos of Bruch and Paganini and three smaller pieces—the Dvorák "Slavische Tanz," Hubay's "Zephyr" and the "Souvenir de Moscou" of Wieniawski. These pieces and the numerous encores which were exacted from the violinist at the conclusion of each number give one a clue to the wonderful hold which Kubelik maintains over his public. For the artist plays compositions which appeal to all sorts and conditions of listeners. They are not over the head of the musically uneducated, and they are also not calculated to arouse the contempt of the connoisseur, who, with all his learned theories on the subject of music drama and Richard Strauss and the modern tendencies, is secretly enamored of a pretty tune when he hears it.

Kubelik was assisted in his concert by Milada Czerny, a child pianist, of whose playing something was written from here recently.

On this occasion Miss Milada gave a pleasant surprise; for the young lady, who at her recital played well, even for a much older person, went through her pieces at the Auditorium concert with such a dash and technical brilliance that it was hardly possible to believe in her extreme youth.

Miss Czerny's faults are chiefly those of interpretation. Her idea of Chopin's scherzo is quite impossible, and that of the G minor ballade hardly less so. The smaller pieces, the staccato caprice of Vogrich, the etude of Chopin, as well as the extra numbers played as encores, Miss Czerny played admirably.

Tomorrow (Sunday) evening Kubelik and Czerny give another concert in the Auditorium. Kubelik will play the D minor solo sonata of Bach, Saint-Saëns' rondo capriccioso, Sinigaglia's "Rapsodia Piemontese" and two pieces of Paganini.

The Amateur Musical Club.

On Monday afternoon I gave myself the pleasure of testing the standard of the Chicago amateur, by attending the concert given by the Amateur Musical Club in the Assembly Hall of the Fine Arts Building. The club is made up entirely of the gentle sex, and that it sets up for itself a high ideal of artistic cultivation was evident from the program which contained only works written by that most masculine and intellectual of the modern Germans—Johannes Brahms. The music was preceded by a short address delivered by one of the club women. In this she made a somewhat apologetic appeal on behalf of the German master, an appeal to the intellectual rather than the emotional sympathies of the audience.

Eleanor Schieb and Marian Williams played some of the beautiful D minor violin sonata, and played it remarkably well.

Mrs. Charles L. Krum sang very creditably the "Wiegenlied," "Botschaft," and "Mein Liebe ist Grün," and Miss Allport, together with the assisting artists, Mr. Weidig and Mr. Bruno Steindel, performed the C minor trio. That this work was played excellently well it is hardly necessary to say. Two songs, "Gestillte Sehnsucht" and "Geistliches Wiegenlied," sung by Mrs. Upham with Mr. Weidig's viola obligato and the F minor cello sonata played by Mr. Steindel and Miss Allport. If this concert is representative of Chicago amateurs' musical ability, and their standard of taste, then indeed is Chicago the musical centre of America.

Allen Spencer's Recital.

On Thursday, a piano recital was given in Music Hall by Allen Spencer a member of the American Conservatory faculty. Mr. Spencer, on this occasion, thoroughly sustained the standard of excellence which his former appearances have led the public to expect from him. Possessed of a fluent and graceful technic, the pianist left nothing to be desired in the execution of the works which figured on his program. Mr. Spencer's musicianly interpretations contributed not a little to the enjoyment of his playing, and aroused much enthusiasm among his audience. The program included Beethoven's Andante in F, which was performed with thorough understanding of its lyric beauty, the scherzo from Mendelssohn's op. 16, which the recitalist gave with all the airiness and delicacy which the piece demands, but at a more deliberate tempo than is usually heard. It has so long been a delusion that such pieces by Mendelssohn should be taken at a rush, that Mr. Spencer's

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adoption of a more artistic interpretation is particularly commendable. In addition to two intermezzi and the D minor capriccio by Brahms, which the pianist gave a thoughtful rendering, there was played a group of interesting compositions, which, with the exception of the caprice of Schuett, were contributions from the pens of local musicians. These pieces, the minuet of Liebling, "Etude Chromatique" by Lutkin, "Serenata" by Seeboeck, "Impromptu" by Oldberg, "Canzonetta" by Levy and the caprice by Schuett were given a most sympathetic reading by the recitalist, to whom, it may be mentioned, they were dedicated.

Mr. Spencer closed his excellent performance with a poetic interpretation of Liszt's "Petrarch" sonnet, and a brilliant one of the same composer's eleventh rhapsody.

The concert giver was assisted by Mr. Herbert Butler, with whom he played Beethoven's E flat major sonata for violin and piano. Mr. Butler, whose reputation as a violinist is of the best, gave, together with his colleague, a most musicianly and finished reading of the sonata.

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A New School of Music for Chicago.

Some of the teachers already engaged by Dunstan Collins to teach exclusively in the Cosmopolitan School of Music, which will open in the Auditorium Building, September 10, 1906, include in the piano department, Victor Heinze, Jeannette Durno-Collins, Howard Wells, Mrs. Bruno Steindel, Mrs. Howard Wells, Dr. N. J. Elsenheimer, Daisy Waller, Isaac Levine, Lillian Dawes, Grace Sloan, Vivian Scott, Edith Laver, Laura Smith and Olive E. Atwood.

Vocal department, Minnie Fish Griffin, Mrs. Willard S. Bracken, Charles Sindlinger, William Beard, Hanna Butler and Marion Green; for harmony, composition and lectures, Dr. N. J. Elsenheimer; violin, Leopold Kramer, Franz Esser and Fritz Itte; cello, Bruno Steindel; viola, Franz Esser; chamber music, Franz Esser; foreign languages, Ernest Sicard and Mina Pfirsching. In addition to the above the school will engage other prominent teachers.

Mr. Collins announces six chamber music concerts for the benefit of the pupils during the season of 1906 and 1907, under the auspices of the Conservatory; three by the Steindel Trio, composed of Mr. and Mrs. Bruno Steindel and Fritz Itte; three quartet concerts by the Chicago String Quartet, composed of Leopold Kramer, Ludwig Becker, Franz Esser and Bruno Steindel; a faculty concert to take place in November, for which full orchestra is engaged. This concert will be conducted by Leopold Kramer.

In addition to these concerts there will be pupils' recitals and concerts each week.

The Dunstan Collins Musical Agency will continue on a large scale and have, in addition, a teachers' agency, which will be run in connection with the Cosmopolitan School of Music. The agency will not only manage concerts locally, but will continue the business of touring artists and will have the exclusive management of artist teachers connected with the Conservatory.

The entire Heinze School of Artistic Piano Playing, also the Jeannette Durno-Collins Piano School, including their assistant teachers, are merged in the Musical Art Conservatory.

A concert which will interest all music lovers will be the appearance of Harold Bauer and Rudolph Ganz in a two piano recital on Washington's Birthday, Thursday after-

noon, February 22. The two artists will play nothing but duets. The program will be as follows:

Variations, in E flat minor.....Sinding
Ganz-Bauer.
Sonata, in D major.....Mozart
Allegro con spirito. Andante. Allegro molto.
Bauer-Ganz.
Variations on a Theme, by Beethoven, op. 35.....Saint-Saëns
Bauer-Ganz.
Caprice Arabe op. 95.....Saint-Saëns
Chabrier. Espana.
Ganz-Bauer.

Charles W. Clark, of Paris, formerly of Chicago, who just arrived in this country and who made his first appearance with the Chicago Orchestra last week, will give a song recital at the Studebaker Theatre Sunday afternoon, February 25, at 3.30, under the direction of F. Wight Neumann.

Emma Calvé, who created a furore on New Year's Day, when she made her first appearance in recital in Chicago at the Auditorium, has been engaged by F. Wight Neumann to give a farewell recital at the Auditorium, Saturday afternoon, February 17, at 2.30, at popular prices. Mme. Calvé will not appear with the opera and this will be her last appearance before her return to Europe. Among the songs she will sing are the Mad Scene from "Hamlet," by A. Thomas, an aria from Massenet's opera "Salome," and six French folk songs; and by request, the habanera from "Carmen." The other artists in her company will be Mr. Norden, tenor; M. Bouxmann, basso; Jeanette Vermorel, violinist; Louis Fleury, flutist and M. Decreus, pianist. The sale of seats will open Monday, February 12, at the box office of the Auditorium.

Rudolph Ganz, the popular Swiss pianist, who made a sensation by his playing with Felix Weingartner last week, will give a piano recital at Music Hall, February 18. Mr. Ganz will have the assistance of John B. Miller, tenor, who will sing his Lake Cycle, with Mr. Ganz at the piano.

At her recital last month at Kemper Hall, Kenosha, Wis., Louise St. John Westervelt, sang with much success a program of songs by Leoncavallo, Schumann, Brahms, Strauss, Massenet, Gounod and other composers.

Irene Martin gave, last Thursday, a violin recital at Cable Hall, in which she was assisted by Grace Woodward, pianist. Miss Martin played Hauser's "Second Hungarian Rhapsody," Wieniawski's "Legende," and the Gypsy airs of Sarasate. Miss Woodward's contributions to the program included pieces by Mendelssohn, Bendel, MacDowell, Sinding and Leschetizky.

A new oratorio, "The Death and Resurrection of Christ," written by Edward B. Scheve, will be performed February 26, in Orchestra Hall. The soloists will be Mrs. E. B. Scheve, soprano; Miss E. Grow, contralto; Holmes Cowper, tenor; G. Berndt, baritone, and Albert Boroff, basso. A chorus of 200 voices will assist and the Theodore Thomas Orchestra has been engaged.

Walter Spry's advanced class of piano students will give a recital at Cable Hall, Tuesday evening, February 20.

The American Conservatory is making a special feature of its Oratorio School, which is generally recognized to be

one of the broadest and completest to be found in this country. The character of the several performances was of the first order throughout the program, being marked by a soundness and propriety of interpretation as well as expressiveness and a purely vocal merit, which reflect great credit upon the singers and their instructor alike. It is obvious that programs such as this are productive of great educational good to the Conservatory's pupils—both the performers and the listeners providing the former with valuable training in the way of public appearance, and the latter with exceptional opportunities for familiarizing themselves with the best in oratorio literature.

The participants in last week's program are all of established professional reputation and, moreover, are all intimately identified with the American Conservatory, being either present or former pupils of Mr. Hackett. It is scarcely necessary to speak of these accomplished artists individually, the work of all being of so uniformly meritorious a nature as to make comparison unnecessary and almost invidious. Mr. Hattstaedt, the Conservatory's president, opened the program with a few appropriate remarks bearing on the history of the oratorio. A feature of the recital were the excellent accompaniments of Mrs. Karleton Hackett.

An affair of both unusual, general interest and exceptional educational value took place at Kimball Hall last Saturday afternoon in the shape of an "Oratorio" recital, given under the auspices of the American Conservatory of Music. The program, which was presented under the general direction of Mr. Karleton Hackett, embraced a number of selections from the standard oratorios, the following being a detailed reprint:

Choral, from Passion, According to St. Matthew.....Bach
Choral, from Passion, According to St. John.....Handel
Played on Organ by Cyril Graham.
My Heart Ever Faithful, Christmas Oratorio.....Bach
Jennie Johnson.
Why Do the Nations? Messiah.....Handel
John T. Read.
He Was Despised, Messiah.....Handel
Jennie Johnson.
He That Dwelleth in Heaven, Recitative, Messiah.....Handel
Thou Shalt Break Them, Aria, Messiah.....Handel
Garnett Hedge.
Rolling In Foaming Billows, Creation.....Haydn
John T. Read.
Hear Ye, Israel, Elijah.....Mendelssohn
Lillian French Read.
Ye People Rend Your Hearts, Recitative, Elijah.....Mendelssohn
If With All Your Hearts, Aria, Elijah.....Mendelssohn
Mr. Hedge.
And He Journeyed, Recitative, St. Paul.....Mendelssohn
But the Lord, Aria, St. Paul.....Mendelssohn
Miss Johnson.
O Bona Patria! Hora Novissima.....Horatio Parker
Mrs. Read.
Woe to the Shepherds! Light of Life.....Elgar
Mrs. Read.

The Aurora Musical Club, Clarence Dickinson conductor, will give the first presentation in the west of Franz Liszt's "Thirteenth Psalm" next Tuesday evening, February 13, at the People's Church, Aurora.

The Chicago offices of THE MUSICAL COURIER have been removed from the Orchestra Building to more spacious quarters in the Auditorium Building.

The Apollo Club will sing the "German Requiem" of Brahms, and Elgar's oratorio, "Light of Life," at their

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concert, Monday, February 12. The soloists will be Corinne Rider Kelsey, soprano; Charles W. Clark, baritone; Daisy Force Scott, contralto, and Alfred D. Shaw, tenor.

Waldemar Lutschg, the Russian pianist, who made such a remarkable sensation by his performance of Tchaikowsky's concerto with the Thomas Orchestra, and whose playing in the East aroused the greatest enthusiasm, will give his first recital tomorrow (Sunday) in the Illinois Theatre, under the auspices of the Musical Dramatic Direction. Mr. Lutschg will play Brahms' F minor sonata, two pieces by Alkan, the prelude, aria and finale of César Franck's "Chant de la Nuit," a capriccio of Max Reger, and Liszt's "Au bord d'une Source," and "Mephisto" waltz.

Last Monday the great French pianist, Pugno, and the distinguished contralto, Kirkby Lunn, gave a joint recital under the management of Neumann, in Music Hall. The profound impression which was made by Mr. Pugno in his performance of Mozart's concerto at the concert of the Thomas Orchestra was deepened by his highly artistic playing in his recital. Not less pleasurable was the singing of Madame Lunn, who displayed to great advantage the great musicianly qualities which enhance her singing.

Two recitals by Arthur Rubinstein, the distinguished Polish pianist, are announced for February 13 and 15 at the Garrick Theatre. Mr. Rubinstein's performance of Saint-Saëns' concerto with the Thomas Orchestra aroused so much enthusiasm that his recitals will doubtless be looked forward to by Chicago music lovers.

A concert in memory of Dr. Harper, late president of the Chicago University, will be given at Mandel Hall on Wednesday evening. The artists will be Mary von

Holst, soprano; Marjorie Gane, violinist, and Arthur C. Lunn, organist.

Frederick Morley, the Australian pianist, will make his Chicago debut at the concert which will be given under the auspices of the Chicago Musical College, on Friday evening, February 23, in Music Hall. Other artists on the program will be Frederick Frederiksen, the violinist, who will also make his first appearance in Chicago on this occasion, and Herbert Miller, baritone. This concert is the first of a series of Friday evening concerts which have been arranged by the management of the Chicago Musical College. Among the artists who will appear are Emile Sauret, Arthur Speed, Bernhard Listemann, Hermann Devries, Waldemar Lutschg, Franz Wagner, John B. Miller and Chris. Anderson.

The next concert of the Kneisel Quartet will be given on Wednesday evening, February 21.

Mary White Longman, soprano, will sing to-night (Saturday) at the entertainment given at the Y. M. C. A. auditorium under the auspices of the Damen Council, Knights of Columbus.

Arnold Dolmetsch, the great authority on old time music and instruments, will appear in the Shakespearean Festival which will be given by Ben Greet in the Studebaker Theatre. In the performance of the ancient music, Mr. Dolmetsch will be associated with Mrs. Dolmetsch and Kathleen Salmon.

Members of the faculty of the Bush Temple Conservatory will contribute to the program of a concert to be given in the Marquette Club on Thursday evening. Grace Stewart Potter, pianist, will play a movement from Schytte's sonata, Chopin's F sharp impromptu, the "Carnival Mignon" of Schuetz, and the same composer's paraphrase of Strauss' "Fledermaus," waltz. Mr. Grosch, baritone, will sing songs by Schumann, Schubert, Mendelssohn, Mack, Herman, as well as a number from a new song-cycle, "The Buccaneer," composed by Adolph Weidig. Miss Grow, contralto, will sing an aria from Saint-Saëns' "Samson and Delilah," and a group of songs by Lalo, Osgood, Klein and Burnham.

Heinrich Meyn at College of Music.

Heinrich Meyn, the baritone, sang at the reception musicale to Weingartner, at the New York College of Music, Messrs. Hein and Fraemcke, directors, Friday evening. He sang these songs composed by the guest of honor: "Ueber ein Stündlein," "Lied vom Schuft," "Liebesfeier" and "Ich sehne mich oft ans blaue Meer," accompanied by the composer, who was greatly pleased with Meyn's singing. He had to repeat the "Liebesfeier." Walter Damosch and Louis V. Saar were among the guests.

MUSIC ACROSS THE HUDSON.

JERSEY CITY, N. J., February 9, 1906.

The concert of the Woman's Choral Society again demonstrated the fact that Elks Hall is too small to accommodate the large audiences that desire to listen to their programs. It is the same way with the Schubert Club. With the growing interest in all musical affairs, Jersey City will be obliged to erect a hall that will comfortably seat the 1,200 people who attend the concerts of these two societies and with stage room sufficient for a chorus of 120 and orchestra.

The Woman's Choral Society gave their first concert on February 2. Arthur D. Woodruff is the conductor, and under his direction the society has in four years made an enviable record. The best work of the chorus was in the two à capella numbers; particularly good was the "Mimuet" by Patty Stair. It was encored and repeated, as was also the seventeenth century Christmas hymn. The society had the assistance of Anna Bussert, one of the favorites of the concert stage, who sings with an attractive finish and daintiness and exquisite enunciation in both English and German. Miss Bussert's numbers were an aria from "Der Freischütz" and a group of songs. John Humbird Duffey, baritone, but little known outside of Washington four years ago, but in that time established himself firmly in the ranks of popular singers. He sang the aria, "Norman in the Mountain" ("Cross of Fire"), by Max Bruch, also "Sweetheart, Thy Lips Are Touched With Flame," by Chadwick.

Hoboken.

Mrs. C. B. Alexander, of Castle Point, will entertain the teachers of the public schools of Hoboken at a reception and musicale on Tuesday. Marie Strebel, of the Metropolitan Opera House, will be one of the soloists. Mrs. Alexander is interested in everything that will benefit the community, and nothing adds more pleasure and is so elevating as the art of music.

Johanna Lehmann-O'Connor, a soprano of much merit, has again established her residence in Hoboken, after an absence of seven years. She has studied with Mrs. Langan St. Johns, Dudley Buck and Mme. H. von Dönhoff.

It will be of interest to the readers of THE MUSICAL COURIER's Berlin correspondence to know that George A. Walter, tenor, whose Bach program received such unstinted praise, is a brother of Mrs. Carl Willenborg, of Hoboken.

State Senator James Minturn is another resident of this city who is active in the cause of music.

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COLUMBUS.

COLUMBUS, Ohio, February 10, 1906.

The Columbus Oratorio Society will present Gade's "Psyche" and Handel's "Messiah" April 30 and May 1. The soloists for "Psyche" are Maude Wentz MacDonald, contralto; A. R. Barrington, baritone, and Dan T. Beddoe, tenor, of Pittsburg. For "The Messiah," Maude Wentz MacDonald, contralto; Dan Beddoe, tenor, and Percy Hemus, bass. The sopranos under consideration are Charlotte Miller Gaines, of Boston, for "Psyche"; Charlotte Maconda, Mme. Hissem de Moss and Marie Zimmerman for "The Messiah." Jessie Crane is the pianist. The orchestra is to be conducted by F. Ziegler.

The Columbus Symphony Orchestra, F. Ziegler, conductor, will give a concert in Memorial Hall Friday evening, March 9. A number of guarantors have been secured, with a fair number of subscriptions already on the books. This will be the first concert of the newly organized orchestra of about forty men.

Mathilde Lennon, a contralto, who has an enviable record through seven successful years in London, came to Columbus not long ago and opened a studio in East Broad street. Miss Lennon gave her first song recital in the drawing room of Hotel Lincoln. Mrs. Richard Jones, of Chicago, formerly Elise Sinks, of this city, a delightful soprano, who is visiting her friends here, was secured to assist with the program. Herman Ebeling, one of the best pianists, organists and accompanists in the city, was at the piano.

The tickets for the Pittsburg Orchestra are going rapidly. This concert is under the auspices of the Children's Hospital. Henry Bransen, 'cellist, will be the soloist.

S. W. Smith and wife charmingly entertained the choir of King Avenue Church recently. An informal musicale was given.

The Humboldt Verein, the leading German society of the city, has fortnightly entertainments in Schenck's Hall in South High street. These entertainments begin with a lecture, usually followed by a program of music.

ELLA MAY SMITH.

Charles N. Granville's Bookings.

W. R. Anderson reports new engagements for Charles N. Granville, baritone. The dates recently filled and those booked for him are as follows:

St. Christopher, Worcester, Mass.; soloist with Creator, Pittsburg, Pa.; concert, Aeolian Company, New York; recital, Norwich, Conn.; soloist with Symphony Orchestra, Detroit, Mich.; concert, Buffalo, N. Y.; Schubert Choral Society, York, Pa.; Choral Society, Norwich, Conn.

The following are some of his most recent press notices: Charles N. Granville, a former Detroit baritone, who has been making strides in his chosen profession since he went to New York three years ago, sang before a large audience in the Light Guard Armory Friday night. Mr. Granville has a voice of peculiar sweetness, which has increased in volume and power since he went East. It easily filled the armory Friday evening, and he was rewarded by an insistent encore to which he graciously responded.—Detroit Journal.

His voice is full and round and he has excellent interpretative taste. The number from Massenet's "Le Roi de Lahore" gave him a good chance to display his temperament and his training, and both of them showed to advantage.—Detroit Free Press.

Mr. Granville is making a name for himself in concert and ora-

torio singing. He has a voice of fine quality, and in large degree most of the essentials of good vocal work. The vocal range is not large but the power is ample and the tone is beautiful through the entire compass. His production, enunciation, phrasing and breath control are all excellent, and, to crown all, he sings with warmth and dramatic feeling. In few words, Mr. Granville is a far more satisfactory singer than four-fifths of those heard on the concert stage.—Buffalo Express.

Mr. Granville, who has been heard here on one of the previous afternoons of the course, emphatically confirmed the fine impression of his first appearance. Besides an attractive presence he possesses a fresh, clear, vibrant baritone voice, which he uses with ease and confidence. He is notably successful in the rendering of old ballads and salon songs, which he sings with uncommon refinement and charm. His distinct enunciation calls for a special word of praise. The agreeable quality of Mr. Granville's voice was at once apparent in the flowing measures of the Handel air, and he invested the succeeding numbers with the proper degree of humor, tender sentiment and passionate fervor.—Norwich, Conn., Bulletin.

CECILE L. KUNZLI, SOPRANO.

In February, month of carnivals, there are many entertainments to record. Among the most attractive of these in the metropolis is the midwinter musicale of the New



CECILE L. KUNZLI.

York Swiss Club, given this year at Tuxedo Hall, Saturday night of last week. Cecile L. Kunzli, a young and talented singer, of Swiss extraction, was the star of the evening. Miss Kunzli has a dramatic soprano voice of rich timbre, remarkable flexibility and range. Besides these qualities the young woman is endowed with the tempera-

mental warmth that is an inheritance from her robust and artistic race.

Two years ago Miss Kunzli became a pupil of Caroline Montefiore. At that period the applicant's voice showed good natural quality, but her method of singing was abominable. The accomplished and discerning Miss Montefiore recognized, however, uncommon aptitude for study in the young pupil in the direction of languages and acting, as well as singing. By her excellent vocalization, intelligent conception of the music and good enunciation, Miss Kunzli demonstrated Saturday night that Miss Montefiore's judgment was correct. Miss Kunzli sang in Italian, German, English, and a gem of a song in the German-Swiss dialect, and her artistic endeavors reached a plane of excellence that approached exacting standards.

Even with good voices and evidences of musical talent, teachers have a hard struggle to develop artists in this land of haste, unrest and money grabbing. Miss Kunzli now gives promise of a bright career, likely to lead up to an engagement on the operatic stage. She has the voice and presence for the position, and now that she is also studying by a method that is irreproachable, nothing but an unkind fate or lack of perseverance can keep her from the goal.

As her first number Saturday night Miss Kunzli sang the difficult florid aria from Gomez's "Guarany." The audience, keenly delighted, recalled the singer, and after she graciously accepted a bouquet of roses, she sang as an encore, "Heart's Fancies," by Goring Thomas. Later in the evening Miss Kunzli won even a greater triumph, after singing "Du Bist Mein All," by Brodsky, and "Since First I Met Thee," by Rubinstein, the latter song being a vocal arrangement of the composer's familiar romance in E flat major, for piano. There are American singers with a line of native ancestors for six generations back whose English is not nearly so pure and distinct as Miss Kunzli's pronunciation proved to be. When she sang "Since First I Met Thee" the listeners understood every word. After the second ovation, Miss Kunzli sang one verse of a folksong in the Swiss-German patois, a lovely melody. The audience manifested a longing for another verse by prolonged applause and cheers. The singer, apparently surprised at the great reception, bowed modestly and obliged with another stanza. John Heath played tasteful and sympathetic accompaniments for Miss Kunzli.

The remainder of the program was contributed by Miss Reitman, pianist; Mr. Segal, violinist; Mr. Wachter, 'cellist; Phillips Orchestra, and the Helvetia Maennerchor, a Swiss vocal club.

Saengerfest in New York.

The twenty-second saengerfest of the Northeastern Saengerbund probably will be held in Manhattan in 1909. The proposition will be submitted to the delegates of the Saengerbund at their meeting, to be held during the next saengerfest, at Newark, July 1, and decided, provided the Manhattan singers are able to collect a guarantee fund of \$25,000. The fact that, in commemoration of Hendrik Hudson's landing, an exposition will be held in Manhattan in 1909 is considered highly favorable for the project.

Chicago String Quartet

LEOPOLD KRAMER. LUDWIG BECKER. FRANZ ESSER. BRUNO STEINDEL.

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Henry W. Savage's English Grand Opera Company



The reception accorded the Savage English Grand Opera on its present tour is a most gratifying tribute to Henry W. Savage's forethought and enterprise in presenting to music lovers in the principal cities in the United States such a sumptuous, and well balanced lyric organization. Ten years have elapsed since Mr. Savage conceived the idea to present grand opera in the vernacular, and it is a matter of gratulation that this efficient company enlarges its scope of work from year to year and enlists the services of artists of the first rank, who through their esprit de corps and conscientious endeavor are constantly received with ovations everywhere. And as the itinerary includes a ten thousand mile trip, from ocean to ocean, from palmetto to pines, starting from Boston, dropping to New Orleans; thence as far West as Seattle and Vancouver, including Winnipeg, St. Paul and the principal Western cities, the music loving public will readily appreciate the influence this organization exerts.

The corps of principals numbers over a score of prime donne, tenors, baritones and basses. These, together with the superb chorus and complete grand opera orchestra of nearly fifty musicians, bring the entire quota of the company up to one hundred and fifty persons. The staff of expert electricians and machinists necessary to operate the stage effects for the elaborate scenic productions numbers over twenty.

Mr. Savage's grand opera enterprise this year is made up of the best material from his last season's "Parsifal" and English Grand Opera companies. The enormous success enjoyed during the extensive tours of these two organizations was a revelation to the musical world. Never before in the history of opera in America has such encouragement been extended to grand opera in English. A second season of "Parsifal" not being contemplated, the two companies were combined and a transcontinental tour booked, with engagements in eighty cities. In place of "Parsifal," Mr. Savage decided to make his long promised production of Wagner's "Nibelungen Ring." This entire work is too large an undertaking for one season, and the great "Valkyrie" was selected as the first step, leaving the remainder of the trilogy for subsequent seasons. The elaborate stage settings for "The Valkyrie" are only a small part of the entire equipment carried. There are also elaborate productions of "Rigoletto," "Tannhäuser," "Lohengrin," "La Bohème" and "Faust." The performances are given under the direction of Chevalier N. B. Emanuel and Elliott Schenck as conductors.

The principal artists are so well known that little remains to be said. They include:

Gertrude Rennyson, Claudia Albright, Rita Newman, Margaret Crawford, Florence Easton and Martha Miner, William Wegener, Francis MacLennan, Ottley Cranston, Winfred Goff, Joseph Sheehan, Arthur Deane, Robert Kent Parker, Thos. D. Richards, Rita Harrington and A. D. Wood.

Gertrude Rennyson, the dramatic soprano, created the role of Sieglinde in English, in America, when Mr. Savage gave "The Valkyrie" its first performance in the vernacular on this side of the ocean. Miss Rennyson, also, created the role of Desdemona in English when Mr. Savage produced "Othello" two years ago, she being the only prima donna that has ever sung the role in the mother tongue. This talented artist made her operatic

debut with the English Grand Opera Company in Cincinnati, in 1904, as Elsa, in "Lohengrin." Since then she has sung forty-three roles ranging through all the schools of opera. This remarkable versatility of the American prima donna is more easily appreciated when it is observed that the great singers who gave us opera in a foreign tongue are almost invariably limited to a single school of opera.

of Marcel in "La Bohème." Because of his deep and powerful baritone, Mr. Goff also alternates in "The Valkyrie" role of Wotan with Ottley Cranston, last year's leading basso with the Savage "Parsifal" Company.

Claudia Albright, the mezzo-soprano, who won success last season as Kundry in "Parsifal," is one of a score of prime donne, singing leading roles with the English Grand Opera Company this season. Miss Albright is a native of New Mexico, and first attracted attention when she was admitted to the Opera Comique in Paris, three years ago. She is one of the five American girls ever permitted to take a role in the Comique. Since then she has sung both in grand and comic opera with great success, and is considered a valuable acquisition to the English-singing prime donne accompanying the Savage organization on its transcontinental tour this season.

Joseph Sheehan, before going on the operatic stage, and whose superb tenor voice is now most valuable to the Henry W. Savage organization, was in the Government service at Boston. While thus employed he devoted his evenings to diligent study under Arthur J. Hubbard, the well known Boston vocal teacher. His voice is a natural robust tenor, very sweet, and capable of great dramatic fervor. Mr. Sheehan has a repertory of over one hundred grand opera roles, all of which he has acquired in the five years since joining the Savage Grand Opera organization. Prior to that time he was leading tenor with the Bostonians, having previously made his stage debut as tenor in Thomas Q. Seabrooke's "Isle of Champagne." Mr. Sheehan has had repeated offers to sing in Italian and French grand opera companies, but his education has been exclusively American and his large repertory is wholly in English.

Rita Newman the brilliant mezzo, who for three years has been connected with this organization, has achieved recognition in the principal opera houses of France and Germany, and has a repertory of fifty operas in English, French and German. Miss Newman is a Californian, and has received recognition not only for her lyric qualifications but for also being a competent actress, which shows her further to advantage in dramatic roles.

Francis MacLennan is among the leading artists of the company. Mr. MacLennan was born at Bay City, Mich., and studied in New York, and also in London with Georg Henschel. Mr. MacLennan made his debut in London with the Moody-Manners Company in 1902, at the Royal Opera, Covent Garden, appearing in "Faust." Later on as the principal tenor of the organization he won distinction at Drury Lane Theatre in such roles as Lohengrin, Don José in "Carmen," Turiddu in "Cavalleria Rusticana," Wilhelm Meister in "Mignon," and Erik in "The Flying Dutchman." Mr. MacLennan was

engaged by Mr. Savage for his production of "Parsifal" last season.

Ottley Cranston, Arthur Deane and Florence Easton were recruited by Mr. Savage from the ranks of the Moody-Manners Company. Mr. Cranston, Mr. Deane and Miss Easton, previous to their coming to America, were associated together with this organization during its season at Covent Garden London, and on tour in the English provinces.

Mr. Savage's company is now meeting with great success in the Northwest.



SOME OF THE AMERICAN PRINCIPALS IN THE SAVAGE COMPANY.

Winfred Goff, the baritone, who has for the past four years been one of the favorite artists with the English Grand Opera Company, is Henry W. Savage's technical stage director this season. Although he has had years of study and operatic work abroad, Mr. Goff spent all of last summer on the Continent collecting data for staging "The Valkyrie." This singer, in addition to his work as technical director requiring the superintendence of all stage performances, assumes the title role in "Rigoletto," Valentine in "Faust," Telramund in "Lohengrin," Wolfram in "Tannhäuser," and also has his old role

KUNWALD LEADS THE PHILHARMONIC.

Dr. Ernest Kunwald, of Berlin, was the conductor of the sixth pair of Philharmonic concerts at Carnegie Hall last Friday afternoon, February 9, and Saturday evening, February 10, in a program made up of Berlioz's "Roman Carnival" overture, Beethoven's "Eroica" symphony, Richard Strauss' "Till Eulenspiegel," and the following vocal numbers contributed by Mme. Kirkby-Lunn: Adriano's "Gerechter Gott," from "Rienzi"; Wolf's "Der Freund" and "Verborgheit," and Strauss' "Cecilie" and "Traumdurch Die Dämmerung."

Be it said at the very outset of this short report that Ernst Kunwald fully proved himself to be a great conductor and one in every way worthy of the honor the Philharmonic Society conferred on him by bringing him to New York for the two concerts over which he presided. Dr. Kunwald is a man of broad sympathies, Catholic intellect, poetical temperament and keen power of insight and analysis. He has the rare faculty of being able to make of an orchestra a perfect mirror of his musical ideas and of his every mood and impression; he is a virtuoso of the baton who handles his orchestra like a single instrument. There is a certain languorous grace in his conception of sustained melodies which reminds one forcibly of Nizich, and like that great conductor, Kunwald strives also for perfect finish in the connection of phrases, for eloquent and convincing climaxes and for utmost variety in color, tone and dynamic contrast. His performances are infused with life and blood, and they find a ready response in the soul of the listener. Kunwald is the exact opposite of Weingartner, and that is Kunwald's strongest passport to the affections of his audience. There is nothing blase or supererogative about his leading. He enters with the utmost zest into the spirit of every bar in the score, and his emotional gamut contains all the strata and substrata of feeling, from the tenderest poetical sentiment, as exhibited in the slow movement of the "Eroica" to the most rollicking outbursts of humor, as in the Strauss "Eulenspiegel." The multicolored Berlioz score received a vivid, warm performance that brought out the full beauty of this best work of the much misunderstood Frenchman. Kunwald, unlike Weingartner, did not try to preach his Beethoven, and in consequence the symphony sounded fresh, appealing and vital. It was a Beethoven interpretation of the kind that makes a convert of every hearer, and Kunwald received an ovation after the masterful manner in which he did the last movement. In the Strauss score the young conductor aroused the orchestra to really astounding feats of virtuosity, and the music sparkled with all the coruscating and overpowering humor which Strauss has written into his immortal score. As a crowning corroboration of his extraordinary musicianship, Dr. Kunwald sat down at the piano and accompanied Mme. Lunn's Wolf and Strauss songs in a manner that could not be surpassed by the best professional accompanists ever heard in Carnegie Hall. The audience rose at Dr. Kunwald, and by the warmth of its applause left no doubt in the minds of the impartial observers that although in years the youngest of all the foreign Philharmonic conductors, in talent and achievement he ranks easily on a par with the best of them.

Mme. Lunn's stately presence and rich, voluminous contralto voice are familiar in New York, where she has won renown as a singer of lieder, of oratorio and of opera. Her Kundry in Savage's English production of "Parsifal" is still a grateful memory to those who were fortunate enough to witness the performance and to measure its efficacy against that of a certain other Kundry interpretation whose vulgar realism has never passed for art in the minds of real Wagner connoisseurs.

Mme. Lunn was in splendid voice last week and delivered the Wagner numbers with fine dramatic effect and a plente of voice, fire and feeling. The finer phases of lieder singing, that most elusive of all vocal branches, are also within the scope of this gifted woman's versatile powers, and she caught exactly the atmosphere of each song and reproduced it with a limitless wealth of nuance in phrasing, color and enunciation. Mme. Lunn's great art found eloquent answer in the tremendous enthusiasm with which her offerings were received.

Percy Hemus, Singer and Teacher.

Percy Hemus will be in the Middle West the latter part of April and early in May, singing in "The Messiah" at Columbus, Ohio, May 1, and giving a number of song recitals in that vicinity. He has just returned from a recital tour with Horace Horton Kinney, pianist and accompanist, singing at Waverly, Binghamton, Oswego and Norwich. At a musicale in Yonkers, February 2, Mr. Hemus sang with such success that four engagements in that city resulted. At Richmond Hill last week his singing in Bruch's "Fair Ellen" was pronounced the success of the evening. To those who know how busy he is teaching it is a wonder how he finds time to fill so many out-of-town engagements. Of his singing in Norwich last week, the Sun of that town said:

Mr. Hemus offered a most interesting program, ranging from the broad, sustained Beethoven hymn and air from "Elijah," through the brilliant Mephisto song from "Faust," the gruesome Loewe ballad, and ever popular "Danny Deever," to the dainty Rubinstein

"Good Night" and the rollicking old English and Irish airs. The mere presentation of a program demanding such a variety of interpretations is sufficient proof of Mr. Hemus' excellence as a musician. He is essentially a dramatic singer, as was shown by his masterly singing of "Edward" and "Mother o' Mine." From his frequent lapses into the spoken recitative during his most impassioned phrases he shows the influence of that greatest master of English song, David Bispham. Not the least commendable feature of his singing was his distinct enunciation.

Shanna Cumming in Oratorio.

Shanna Cumming is one of the American singers who has made some of her most brilliant successes in oratorio. As several managers know, she appeared in the first performances of modern works by Elgar and Coleridge-Taylor, and by her interpretation as well as the beauty of her voice won the audiences, the critics and the musical directors under whose leadership she sang. When it comes to the standard oratorios Mrs. Cumming is in her element. This season the favorite soprano has sung with a number of important clubs, both in New York and out of town. Mrs. Cumming's song programs are always attractive to musicians and to music lovers. Here are some of the oratorios in which Mrs. Cumming has distinguished herself:

Messiah	Handel
Samson	Handel
Judas Maccabaeus	Handel
Elijah	Mendelssohn
Hymn of Praise	Mendelssohn
St. Paul	Mendelssohn
Swan and Skylark	Goring Thomas
Sun Worshippers	Goring Thomas
Creation	Haydn
Seasons	Haydn
Redemption	Gounod
Mors et Vita	Gounod
Stabat Mater	Rossini
Passion, St. Matthew	Bach
Christmas Oratorio	Bach
Choral Symphony	Beethoven
Mount of Olives	Beethoven
Golden Legend	Sullivan
Requiem	Verdi
Requiem	Brahms
Eve	Massenet
Paradise Lost	Dubois
Damnation of Faust	Berlioz
Death of Minnehaha	Coleridge Taylor
Departure of Hiawatha	Coleridge Taylor
Hours Novissima	Horatio Parker
Light of Life	Elgar
Caractacus	Elgar
King Olaf	Elgar
Apostles	Elgar

Mehan Pupils Winning Honors.

No more gratifying tribute to a teacher's skill could be desired than that paid to John Dennis Mehan in the remarkable progress made by the younger element of his long list of pupils in their successful concert and oratorio work this season.

Grace Daschbach, of Pittsburg, who has studied with Mr. and Mrs. Mehan for five years, has been appointed assistant vocal teacher in the music department of Columbia University.

John Barnes Wells, who is considered one of the most promising tenors in New York, is now soloist of the Munn Avenue Presbyterian Church, Orange, N. J., a church long celebrated for its splendid choir and high standard of music. Besides his church work Mr. Wells is becoming widely known in the concert field, where his services are much in demand.

Another young tenor in the Mehan studios, who is making his mark, is Thomas Phillips, of Warren, Ohio. Mr. Phillips has been chosen as soloist of one of the largest churches in Brooklyn.

Sadie Cohen, soprano, and Florence Middaugh, contralto, both from Denver, Colo., are young singers of extraordinary promise who are studying for opera. They are two of the most earnest and ambitious students in the younger set.

Mary Chappell Fisher's New Place.

Mary Chappell Fisher, the Rochester organist, pupil of Guilman, who was one of the few women organists who gave recitals at both the Pan-American and St. Louis Expositions, will go, on May 1, to the First Baptist Church, Rochester, where she will have a fine organ and a double quartet, and entire charge of the music. Monday afternoons she will give free recitals. She has been engaged to give two organ recitals at Carnegie Music Hall, Pittsburg, March 3 and 4. She is the first woman to have that honor. April 2 she opens a new organ in Youngstown, Ohio.

Wirtzes in "Enoch Arden."

Conrad Wirtz and Mrs. Wirtz gave "Enoch Arden," music by Strauss, at Public Schools Nos. 5 and 26, the Bronx, January 22 and February 5, before large and appreciative audiences. The poem forms part of public school study, so is interesting to them. In the union of words and music Mr. and Mrs. Wirtz gave a most sympathetic reading; reader and pianist were keenly alive to the beauty of the work, each inspired by the other to give just the proper shading to text and music.

PROVIDENCE.

PROVIDENCE, R. I., February 10, 1906.

A song recital was given by Lucy Anne Allen, soprano, assisted by Dr. J. Albert Jeffery, pianist, in the Eloise Hall last Wednesday evening. Miss Allen is a graduate of the New England Conservatory of Music, under the tuition of William L. Whitney, and she is also a pupil of Koenig, Vannuccini and Lombardi, of Paris, Naples and Florence, respectively. Miss Allen is the possessor of a dramatic soprano voice of exceptional range, quality and power, which, combined with a warmth of temperament and artistic finish, won for her the hearty appreciation of the audience as well as the most unusually flattering criticism of the press. Following is the program:

Sunbeams	Ronald Salter
Pine Tree	Miss Allen.
Piano, Fantasie, in C minor	Bach
Piano, Theme and Finale	Schumann
E Mezzo Di, Bolero	Gordigiani
M'ama, non M'ama	Mascagni
Le Tasse, Air de Leouora, Les Rebreys	Godard
Mefistofele, Nenia	Boito
Ballo in Maschera, Morro, ma Prima in Grazia	Verdi
Piano, Serenade, Hunting Song	Jeffery
Die Farben Helgolands	Franz
Ein Traum	Grieg
Norma, Scena e Cavatina	Bellini
(Casta Diva)	Miss Allen.
Piano, Felicita, Etude Melodique, Polish Dance	Jeffery
Angels Ever Bright and Fair	Handel
	Miss Allen.

The piano pupils of Carrie Schmitt gave a successful recital last Friday afternoon at her studio.

Louis C. Elson gave a lecture Wednesday afternoon of last week at the Music School of Anne Gilbreth Cross. The subject was "Musical Form."

Albert T. Foster's fourth monthly recital was held last Wednesday evening. Edith May Lang and Louise F. Aldrick, pianists; E. Lindsey Cummings, tenor; Mary A. Fane and Mrs. George Mendell, accompanists, together with Mr. and Mrs. Foster, furnished the program.

The third and last concert for this season by the Kneisel Quartet will be given at the Eloise next Friday evening. Avis Bliven, pianist, of this city, will be the assisting artist.

A violin and piano recital was given by Henri J. Fancher and Marie Bouchard Fancher Friday evening in the Butler Exchange. Those taking part were: Mabel Moore, Nichols Seror, Howard Seror, Anna Dunham, Joseph La Claire, Bessie Hogan, Isadore Marcus, Etta McGannon, Eva Bouchard, Valida Guilmette, Roy McGregor, Mary Huft, Rose Toolin, Earl Robinson, Philip Clark, Mollie Dyer, Esther Wicks, Ruby Healey, John Cahis and Fred Barnicle.

An Abell Dinner in Berlin.

The following is from the Continental Times, published in Berlin, January 27, 1906. Mr. Abell has made a very enviable position for himself in the artistic, literary and musical world of Berlin. His establishment is the headquarters of music in that city, as it were, and he has surrounded himself by the very best social and musical elements:

On Thursday, the 18th, Mr. and Mrs. A. M. Abell, of THE MUSICAL COURIER, entertained at dinner some twenty-four guests drawn from the most distinguished artistic circles of Berlin. The house was exquisitely decorated with palms and flowers. Two long tables, one in the study and one in the dining room, were filled with illustrious representatives of many nationalities. At one table the conversation was in French and German, at the other mostly in English. A delicious repast was served, after which informal music was enjoyed.

Those present were Signor Lamperti, the world famous singing teacher; Xavier Scharwenka, the distinguished pianist; Director Boris Louisky, inventor of the automobile, and at present constructor of the motor engines being put into the new Russian fleet; Otto Lessmann and Otto Neitzel, the two greatest German critics; Anton Hekking, the famous 'cellist; Friedrich von Schennis, the eminent painter, who is the original Jean d'Oettern in Ernst von Wolzogen's musical novel, "Der Kraftmeyer," and who was a personal friend of Liszt and Wagner; Lieutenant Moser, Messrs. Georg Ferguson, Theodore Spiering, Alberto Jonas and Professor Schmalfeld, all too well known to the American colony to require comment; and of the ladies, Madame Lamperti, Mrs. and Miss Scharwenka, Mrs. Sacerdoti, owner of the Philharmonic; Frau von Schennis, Mrs. Wilhelm Eylan, Mrs. Franz Rummel, Miss Florence Allen, Mrs. Marie Loeser, Signorina Beatrice Sandri, Mrs. Jonas and Mrs. Spiering.

Harold Bauer for Philharmonic.

The Philharmonic Society of New York has just engaged Harold Bauer as soloist for its concerts of March 23 and 24. He will play the Beethoven E flat concerto.

THE NEW KNABE BUILDING.

The imposing modern building which is going up at the southeast corner of Fifth avenue and Thirty-ninth street is to be known as the Knabe Building. It has been leased for a term of twenty-one years by Wm. Knabe & Co., the distinguished piano manufacturers. Work on the structure is being pushed as rapidly as possible and the contract calls for its completion by May 1. The lease held by the Knabes on their warerooms in the Presbyterian Building, corner of Fifth avenue and Twentieth street, will expire at this date, and immediate possession of the new building will be taken. This move on the part of the Knabe house is big with significance and will occasion something of a sensation in musical and music trade circles. It is entirely in harmony with the progressive policy which has controlled the operations of this institution. It indicates a persistence in art endeavor and a still further development along artistic lines. Knabe Building will be one of the notable structures in the most aristocratic shopping district of New York. It is only two blocks from Tiffany's and other famous establishments which fringe this thoroughfare. There is no more eligible location in the city for warerooms and piano parlors, such as the house of Knabe requires. Workmen, under the direction of representatives of the house, are arranging the plans of the floors that will be devoted to the use of Wm. Knabe & Co. The entire building of eleven stories and basement has been leased, and such floors as are not required for the Knabe business will be rented. A large part of the building, however, will be used by the Knabes. It is too early to give the details of the interior arrangements. Enough is known, however, to warrant the statement that the furnishings will be sumptuous and that the piano parlors and warerooms, when completed, will not be eclipsed by any in the world. The general salesroom on the ground floor will be spacious and arranged according to the most modern ideas. There will be a chain of smaller rooms for grands, uprights, player-pianos, &c., and these will be furnished elegantly. There will be a special room in which the Knabe art pianos will be exhibited.

The color scheme and plans for mural garniture have not been disclosed by the architects, but it is perfectly safe to assume that the decorations will be chaste and beautiful. The Knabes are nothing if not artistic, and it goes without the saying that every feature of their new home will conform to their unexceptionable taste.

The accompanying picture gives the reader a good idea of how the Knabe Building will look when completed.

It is understood that Ferdinand Mayer will retain his position as manager and that A. Clifford Cox will continue to be his assistant.

ROCHESTER.

ROCHESTER, February 9, 1906.

An interesting concert was given on Tuesday morning of last week at Music Hall, Powers Building, under the auspices of the Tuesday Musicales. Dossenbach's Orchestra, engaged for a series of concerts, played numbers by Weber, Tchaikowsky, Haydn, Boccherini and Liszt. Mrs. Danforth gave an outline of the compositions. Mrs. Clarence Barbour was the efficient accompanist. The soloists were Mrs. Clay Babcock, Mrs. H. G. Danforth and Mrs. Foote, all of whom sing well.

One always finds John D. Beall busy teaching in his artistic studio in the Central Building. Last week he gave an enjoyable recital, there being one hundred and fifty guests present to listen to the fine singing of very promising pupils. The first part of the program included:

Love Me or Not	Secchi
Pipes of Pan	Elgar
Mr. West.	
Elsa's Dream	Wagner
Autumn Sadness	Nevin
My First Love	Lohr
Mr. Lyman.	
I Cannot Believe It	Schumann
Spring Night	Schumann
Miss Ragan.	
Three Fishers	Hullah
Mr. West.	
Porgi Amor	Mozart
Invano	Toft
Katherine Severson.	

The second part was "The Story of Little Rosebud," the musical setting by Carl Reinecke, and sung by Mrs. Stutz, and the Misses Lee, Goldsborough, Marcellus, Teall, Dawley, Brown, Surdam, Love and Lane. The soloists were Mrs. Leavenworth and Miss Ragan.

A number of Mr. Beall's pupils sing with the concert aggregations sent out by the managers of the Ithaca Conservatory of Music. It is generally conceded that Mr. Beall has had wonderful success in advancing his pupils. The writer heard Mr. Franklin sing yesterday. He has a remarkably fine, dramatic voice, not only strong, but rich and mellow. He is sure to be heard on the concert plat-

form; so also will Katherine Severson, whose voice is pure and sympathetic.

Mr. Beall is himself the possessor of an excellent voice. He is also a composer of songs, the last compositions (published by John Church Company) are entitled "April," "Springtime" and "Winter."

Mrs. Beall has a dramatic soprano voice and sings with expression. Little Barbara Teall, a golden haired lassie of eleven, has inherited the artistic temperament and she sings sweetly.

VIRGINIA KEENE.

PORTLAND.

PORTLAND, Ore., February 4, 1906.

One of the most successful musical affairs in Salem this season was the second of the series of lectures on musical subjects, presented to the students of the College of Music of Willamette University, January 22. William Wallace Graham, principal of the violin department, who is a pupil of Joachim and prize student of the Berlin Hochschule, thoroughly delighted his audience with his lucid explanation of the evolution of the violin, the perfection attained by the Cremona makers, and general information concerning the greatest of its masters, dead and living.

As a lecturer Mr. Graham possesses the ease and charm which wins the confidence and undivided attention of his hearers. But perhaps even more enjoyable than his talking were the illustrating selections, which were given from the works of Mozart, Schumann and Schubert.

He was ably assisted by Miss Calbraith, dean of the college, who won new laurels for herself by her sympathetic accompaniments.

Music was the feature of the Robert Burns anniversary celebration last Friday evening. Mrs. Walter Reed, the leading soloist, won the heart of every Scot by her rendering of "Flow Gently, Sweet Afton" and "Robin Adair." The other soloists were Kathleen Lawler, Arthur Alexander and J. A. Epping. They were assisted by the Treble Clef Club.

A number of social functions are being planned in honor of the members of the Savage Opera Company. The Conservatory Club, a number of whose members studied with Gertrude Rennyson at the Boston Conservatory, will entertain that lady. Rita Newman, a San Francisco girl, has a number of Portland friends who are going to make her stay here full of pleasant events. EDITH L. NILES.



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MASSACHUSETTS MUSIC NOTES.

NORTHAMPTON, Mass., February 6, 1906.

Gertrude Crittenden was the piano soloist, and the Rev. J. C. Breaker the vocalist, at the meeting of the Y. M. C. A., held January 30.

Forty of the music pupils of Emma Bouthillette gave her a surprise party on the evening of January 26, and presented her with a music bag and a watch pin.

The High School Boys' Glee Club are to sing at a concert next Thursday at the Y. M. C. A.

Ilma Schade and Addie Chase Smith took part in a concert of the Shelburne Falls vocal club at Shelburne Falls on January 26.

The choir of the First Congregational Church, under the direction of Ralph H. Brigham, is arranging for the presentation of three cantatas. The first, "Peace of Jerusalem," by Trowbridge, will be given February 11, while on March 13, Stainer's "Crucifixion" will be sung. On Easter Sunday, Guston Barch's "Eastertide" will be given.

January 29, Ralph H. Brigham, organist of the First Congregational Church, gave his nineteenth organ recital, made up largely from the works of Guilment.

Among the entertainments to be given soon by the Home Culture Club is a concert, under the direction of R. H. Brigham.

The High School Boys' and Girls' Glee Clubs combined will present the unfinished opera, "Lovelli," at a concert February 16, to take place in the City Hall. Messrs. Dinsmore and Barrett will play some duets.

At Smith College, on February 2, Miss Bliss and Professor Story united in a concert. The program included fantasia for two pianos, arranged by Thalberg, on themes from "Norma"; Chopin's piano concerto in F minor, and numbers by Schubert, Schumann and Bellini. Miss Abell, Miss Bliss and Professor Story gave a concert January 26.

The Amhurst College Musical Clubs gave a concert in the town hall, at Easthampton, the evening of January 31, under the auspices of the debating societies of Williston Seminary.

Holyoke.

Carroll Adams, Miss Harlow and Miss Foote sang at the annual social meeting of the Mount Holyoke Alumnae, held at the house of Mrs. G. W. Harlow.

The annual concert of the Music Club for active and honorary members was given January 31, in Windsor Hall.

The local Caledonians are to give a grand concert February 9. Jessie Machlachlan, the Scottish prima donna, who was here two years ago, will sing. Miss Machlachlan will be assisted by John McLinden, the cello virtuoso, and Robert Buchanan, solo pianist and conductor.

Christine Strickland, instructor of vocal music, is organizing classes in Holyoke.

Mr. and Mrs. Willis Cunningham have resigned their positions as members of the choir of the First Presbyterian Church. Mr. Cunningham was organist for two years, while Mrs. Cunningham assisted in the solo work.

William Hammond gave an organ recital at Mt. Holyoke College in Mary Lyon Chapel, January 24, at 4:45 p. m. He played numbers by Bach, Mozart, Rieger and Guilment.

Violin solos and a chorus formed from the junior class helped to make the musical entertainment given by the Holyoke High School class of 1907, in High School Hall, on Burns' birthday, January 25.

Pittsfield.

The Boston Orchestral Club are to have a concert in High School Auditorium on March 6. They will be assisted by Florence Hinkle, soprano, of New York. The club consists of Emanuel Fiedler, violin; Carl Barth, cello;

C. J. Russell, trumpet, and Charles Lamson, piano. Messrs. Fiedler and Barth are both members of the Boston Symphony Orchestra.

Springfield.

At the First Presbyterian Church, on the evening of January 30, a good sized audience heard some vocal solos by Viola Trask, Susie Eaton, John Kerr and William Livingston, piano solos by Miss Firman, and piano duets by Mrs. Arthur Regua and Miss Friman.

A. H. Turner gave the seventy-fourth organ recital at the Church of the Unity on January 26.

"Music and Musicians of Norway" was the topic of a paper read by Mrs. James Hall at the January musicale of the Springfield Woman's Club. The paper was written by Mrs. W. F. Adams. The musical program was varied and interesting, including songs and duets by Mendelssohn, Saint-Saëns, MacDowell, Oley Speaks, Grieg and other composers, sung by Miss Dickinson, Mrs. Bishop, Mrs. Allen Appleton, Rebecca Wilder Holmes and Emily Adams. Mrs. Charles Reed played the accompaniments.

Abbie Clark and one of her pupils played duets at the dedication of a new piano in the chapel of Grace Church. The Ladies' Cecelia Quartet, the Training School Glee Club and C. W. Wedge and Arthur H. Turner contributed the remainder of the program.

GAREISSON LECTURES ON MUSICAL SUBJECTS.

Oscar Gareissen, of Washington, D. C., gave the first of his studio series of music lectures in the capital on the afternoon of February 4. This is one of three series which this musician has planned—one for use in schools and seminaries, one in connection with his travel study work in Europe this summer, and this for the studio. Numbers have already joined these classes. If this studio class increases from its first number, the Rochambeau rooms will not be sufficient.

The subject discussed was the rise and development of opera as a musical feature. This will be continued to the latest details in operatic performance, including causes, merits and defects; literature, music, composers, lyric artists, staging and costume, and necessities in operatic study. A special lecture will be devoted to discussion of the opera "Hänsel and Gretel," by Humperdinck, previous to the production of that opera in Washington in March. Other subjects to be treated are the sonata, symphony and concerto; the orchestra, its instrumentation and composition; oratorio, language in music, program making, foibles in study and professional life, and helps for concertgoers. The style of these lectures by Mr. Gareissen is so unique, so helpful, and so practically beneficial that to be distinguished from ordinary efforts it should have some new name.

Mr. Gareissen is not one of those who "reads up" and

tells what anybody might find for one's self, beginning with dates, names and figures, and ending with figures, names and dates, conglomerated with a lot of extraneous tedium, and interlarded with "You know," "You remember that," "It is unnecessary to tell you," &c.

He begins not only at the very beginning, but with the causes and conditions preceding beginnings. He does not narrate blind facts, he illustrates inevitable development by them. He does not mumble nor talk through the parting of the hair, nor through an iron mask without aperture. He is wholly without conceit or superficiality. Best of all, he does not refer to himself. His family and their family before them were musicians and scholars. Childhood, boyhood and student years were in turn saturated with music history, discussion, performance and information. He passed into artisthood, combining with educational effort the same natural process. He further crowned his equipment by years of imparting, not only information about music, but the science of imparting that knowledge in the best normal schools of the country. Add to this a nature that finds its highest pleasure in the highest musical ideas, a refinement in voice, pronunciation, a choice of words and expression, rare as they are impressive and delightful.

There is no reason, outside of his own affairs, why Mr. Gareissen should not become a music educator with his lectures. The speaker commenced the opera discussion with the age of rhetorical art in Greece; its reason, method, tendency, disciples and result, passing through parallel movements in art, history and religion, to actual operatic endeavor, showing also how the latter borrowed, avoided and foretold the future, culminating in Wagner's work.

Customs, schools, religions, peoples, obstinacies, heroisms, cowardice, and good and bad sense leading to and through such movement, were all picturesquely portrayed. It was all so entertaining, instructive, novel and convincing that when he looked at his watch, saying, "to be continued," it was as the waking from some pleasant dream.

Seven of these lectures are planned and subscribed for. Of the others some engagements are booked, and two have already been given in seminaries.

MUSIC IN PATERSON.

PATERSON, N. J., February 12, 1906.

C. Mortimer Wiske, of Paterson, is having a busy season as conductor of the Orpheus Club, also of the Oratorio Society, of that city, and director of the School of Music and Art, located in Orpheus Hall. The concerts of the club and the Oratorio Society mark the highest work accomplished in music in Paterson. Barnaby's "Rehekkah" was given December 15; Barnett's "Ancient Mariner" follows March 1; and May 10 Flotow's "Martha" is to be sung by the Oratorio Society. The Orpheus Club recitals have brought or will bring these soloists: Campanari, Rive-King, Gerardy, the Richard Arnold Sextet, and the Manhattan Ladies' Quartet, consisting of Mrs. Cumming, Mrs. Johnstone, Miss Reedy and Miss Winkoop.

Recitals in Orpheus Hall are booked by Witherspoon.



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The School of Music and Art had some 400 students last season, and is highly prosperous.

Concerts of American Works.

The New Music Society of America will give its first concert of American orchestral music at Carnegie Hall, on Saturday evening, March 10, instead of February 19, as previously announced. The second concert will take place on the evening of Monday, April 2. At each the Russian Symphony Orchestra will play, under the leadership of Modest Altschuler. The program for March 10 will be as follows:

Overture Joyeuse Arthur Shepherd
(Awarded Paderewski Prize, 1905.)
Concerto, for Piano, No. 2, in D minor..... Edward MacDowell
Ruth Lynda Déyo.
Salambo's Invocation, for Soprano and Orchestra.. Henry F. Gilbert
(Singer to be announced.)
Indian Suite, op. 48 Edward MacDowell

The inclusion of two important works by MacDowell is a tribute to one of this country's foremost composers, whose active work has been cut short by a dangerous malady. Both have been played in this city, but so seldom that to most hearers they will be virtually new.

Ruth Lynda Déyo, who will play the piano concerto, is a young American woman who has recently returned to New York after several years of study and concert work abroad. Miss Déyo was a pupil of Mr. MacDowell in piano and counterpoint, and in Berlin she studied with Teresa Carreno and Stepanoff. She won serious and favorable recognition at her debut in Berlin three years ago, and she has since played with marked success in Leipzig and other Continental cities and in London, where she gave recitals last season.

Miss Déyo began composing music before she reached her teens, but her gifts were carefully developed without public exploitation, and she did not pass through the prodigy stage. Within the past few weeks Miss Déyo has played MacDowell's "Tragica" and "Eroica" sonatas at meetings of the MacDowell Club.

Hamlin's Success With Reger Songs.

George Hamlin, the tenor, of Chicago, is introducing Max Reger's new songs in concert and meeting with similar success to that which rewarded his efforts in exploiting the Richard Strauss songs some time ago.

Some press comments on his work are as follows:

Mr. Hamlin, who was a pioneer in introducing the songs of Richard Strauss into this country, is doing a similar service on behalf of the new German genius, Max Reger. Yesterday he offered four new songs of this remarkable young composer, and succeeded in showing that the newcomer is a man to be reckoned with. The songs are intricate of structure, but manifestly interesting, and seem on first hearing likely to have qualities of charm that will grow with acquaintance. Mr. Hamlin gave both these and the Brahms numbers in the fashion of the true song interpreter, treating his hearers to some of the best singing that he has yet offered and disclosing a strength and sonority of voice he has not often equaled.—Chicago News, January 15, 1906.

Mr. Hamlin again earned the gratitude of his many admirers in Chicago by making us acquainted with some new and very interesting songs by Max Reger. They were four in number, and all of them surprised by their comparative simplicity. These four songs are to be counted among the most enjoyable novelties which the season has brought forward. Still another novelty presented by Mr. Hamlin was a song, "The Crying of Water," by Louis Campbell-Tipton, a Chicago composer, now residing in Paris. It is an exceptionally grateful work, exhibiting Mr. Tipton's characteristic gift for effective melody and his usual power to paint the mood in tones.—Chicago Inter-Ocean, January 15, 1906.

Mr. Hamlin gave a group of Brahms lieder, four "new" songs by Max Reger and three selections in English. The marked gain in interpretative power which has been noticeable in his work ever

since his return from Germany was again admirably in evidence yesterday, and made his offerings a source of satisfaction and enjoyment. The Brahms lieder were finely interpreted, the "Serenade" being especially well done. The Reger songs proved in nowise so formidable and weird as report of their author's musical eccentricities had led us to expect. They are in the folksong mood, and while "modern" in certain of their harmonic details, are written with a clear and singable melodic line for the voice and with accompaniments which are neither intensely difficult nor especially abnormal. They are attractive songs, the "Herzenstausch" and "Mein Schatzlein", being particularly pleasing. Mr. Hamlin was in good voice, and sang them with admirable understanding and taste.—Chicago Tribune, January 15, 1906.

WHERE MOZART'S SON IS BURIED.

While the sesquicentennial of Mozart's birthday is engaging the attention of the civilized world it is not uninteresting to recall something about Mozart's second son, Wolfgang Amadeus, a picture of whose grave in Carlsbad is reproduced here.

Wolfgang Amadeus Mozart, Jr., went to Carlsbad with his best known pupil, Ernst Pauer, who died in Jugenheim (near Carlsbad) last year, aged seventy-nine. Pauer, only eighteen years old when he accompanied Mozart to Carlsbad, was the devoted attendant of his teacher, who was al-



GRAVE OF MOZART'S SON.

ready fatally ill at that time, and the young pianist helped to bury Mozart from the tavern "Staat Wien," on July 31, 1844. The elder Mozart's "Requiem" was sung in commemoration of the son, at the Carlsbad Cathedral, on August 1, 1844.

The younger Mozart's grave very nearly shared the same fate as that of his illustrious father, for its site was neglected and almost forgotten, until by a lucky chance somebody remembered him and induced the Musical Society of Carlsbad to start a fund which finally enabled a monument to be erected, as shown in the accompanying illustration. The compositions of the younger Mozart are not an important adjunct of musical literature, but he was a pianist of very unusual gifts, particularly impressive in his interpretation of his father's sonatas and concertos, and also in the classics of other great composers.

SEATTLE.

SEATTLE, Wash., February 7, 1906.

The musical event of the past two weeks that overshadowed all others in the Northwestern metropolis was the appearance of Calvé. A "star" of the first magnitude, she was surrounded by many satellites of Seattle's fashionable circles. Mme. Calvé visita theatres to make Seattle famous, for upon good authority Mme. Calvé has discovered in the person of Lois Feurt an embryonic grand opera contralto who is to become her protégé.

Wednesday, January 17, Adrienne Langer gave a pupils' recital at her studio. The following participated: Euphemia and Minnie Campbell, Doria Hamel, Clo Moorhead, Eva and Florence Moran, Margaret Barrett, Hazel Hubbell and Adolph Linden.

January 18 Dr. and Mrs. Smith S. Johnson gave a studio recital, assisted by Eastafieff Rose, who played the fantasia, C minor, by Bach, and ballade in A flat by Chopin. Freda Clark gave a whistling solo melody in F by Rubinstein; Mrs. Johnson spoke on the "Abuses and the Possibilities of the Human Voice," besides singing a number of classic songs.

The Joseffy Club met January 19 at the home of Mrs. J. C. Chillberg. The program was given by Miss Cornwall, Mrs. Beck, Mrs. D. I. Burchard, Anna Henry, May Standish, Julia Underwood, Miss Cornwall, Geraldine Dalton, Mamie Holland and Nellie Talbot.

Clara Mayer Hartle sang before the Nineteenth Century Club, January 18, at the house of Clara Hanna.

On Wednesday, January 17, the Seattle Popular Chorus gave a musicale at the Craig Vocal Studio. The following participated in the program: Mrs. J. R. Manning, Mrs. Florence E. Welch, Clara A. Blanchard, the Misses Visser and G. McCreary Kurtz.

The active members of the Ladies' Musical Club listened to a paper on "Folk Song and Its Influence on the Development of Music," by May Carr Moore; also to songs by Mrs. G. A. C. Rochester, Mina Martin Hatcher, Mrs. John R. Hagen and Miss Helm.

Under the auspices of the Schubert Club, Carl Reidelberger gave a violin lecture recital, assisted by Mrs. Reidelberger.

On Monday evening, January 15, the Columbia College of Music, Professor Cohn, principal, had a pupils' recital in which the vocal, piano and violin departments were represented.

At Denny Hall, University of Washington, the Leonora Jackson-Sibyl Sammis Concert Company united in a delightful entertainment. Those assisting Miss Jackson and Miss Sammis were Charles E. Clark and Alexander Macfayden.

Progress of Another Mehan Pupil.

Edwin Evans, one of the most successful of John Dennis Mehan's artist pupils, is booked for the following engagements this season: Recital, Browning Society, Philadelphia, Pa.; concert, Phoenixville, Pa.; recital, Philadelphia, Pa.; recital, Chester, Pa.; Women's Choral Society, Media, Pa.; Browning Society, Philadelphia; private musicale, Philadelphia; "Stabat Mater," Phoenixville, Pa.; "Persian Garden," Phoenixville, Pa., and for a private musicale in New York city.

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What the Jury Thinks.



"Meistersinger," February 2.

The Evening Sun.
Hertz often went unusual lengths, for him, in helping the stars to be heard.

The Sun.
At times the orchestra was too loud.

The New York Press
Van Rooy's Hans Sachs somehow does not give a true picture of the broad-minded cobbler.

New-Yorker Staats Zeitung
His Hans Sachs has acquired a repose and tenderness that now give him the intellectual mastery which is essential to the character.

New York Symphony Concert, February 4.

New York Tribune.
The concert began with Mendelssohn's "Hebrides" overture.

The World.
The first number was Mendelssohn's "Fingal's Cave" overture.

New York American
The fight in the street (second act) was a work of exquisite art.

The Sun.
Neither the action nor the music is adequately present in the street tumult.

The New York Press
Sembrich's breath did not fully sustain her voice, and this interfered at times, * * * besides, her intonation was not always perfect.

THE NEW YORK HERALD
Sembrich was in her freshest and most brilliant voice.

New York Tribune.
Weingartner tried to rescue the "Siegfried Idyl" from monotony, but with only partial success. * * * Wagner's pretty tribute to his baby son is not a composition of solemn import. Mr. Weingartner certainly does not conceive it as such. He played it lightly and cheerfully, and not at all as if he were obsessed by pious memories.

The New York Times.
More exquisitely poetical a reading of the "Siegfried Idyl" could hardly be; it struck the note of reverie, of introspection.

New York Tribune.
It was a pleasure to observe the sincerity of endeavor which marked Hertz's conduct of the orchestra.

THE NEW YORK HERALD
Hertz exaggerated the orchestra's share in things, and consequently overtopped the voices of the principals.

The New York Press
Dippel's voice seldom gives pleasure.

The Globe
Dippel covered himself with glory. He sang with a freedom, a largeness, and a command of the legato. * * *

"Boheme," February 3.

The New York Press
Eames' singing was uneven.

The Globe
Eames sang steadily at her best.

The Evening Post.
Ganz played with considerable sentiment.

THE NEW YORK HERALD
His playing was not highly imaginative.

New-Yorker Staats Zeitung
For years Rudolph Ganz has lived and suffered in Chicago.

THE EVENING MAIL
Ganz is a German pianist who lately became a resident of Chicago.

New York Tribune.
It was a pleasure to observe * * * Hertz's care for gradations of tone in dynamics, as well as inflexibility of tempo.

The New York Times.
He takes many of the tempis rapidly, some of them seem hurried. There were some passages in which the effects were exaggerated into roughness.

The New York Times.
Alten as Eva is still somewhat overweighted.

The Globe
She has the youth to look Eva, and sings with enough authority.

The Morning Telegraph
Hertz was responsible for all that was good and nothing that was bad.

The Sun.
Hertz obtained some good and some bad results.

The Morning Telegraph
Alten's Eva was narrow-chested and constrained.

THE NEW YORK HERALD
She fitted into the picture well, and was vocally satisfactory.

New-Yorker Staats Zeitung
Alten's vocal style is too explosive, too lacking in polish.

The Globe
She sings the music agreeably.

The Evening Telegram
That reservoir of barrel organ tunes, "Trovatore," was sung.

The Evening Post.
The opera is as popular as ever, and, what is more, it is winning the admiration of those who used to sneer at it.

The World.
Nordica did not cope comfortably with the exigencies of this Italian music.

The Evening Post.
It was little short of marvelous to note how she mastered even the florid details of the rôle of Leonora. She has the three great requisites of the old Italian school. * * *

THE NEW YORK HERALD
Nordica has seldom this season been in better voice.

The Sun
Nordica was not in her very best condition.

"Trovatore," February 5.

Boston Symphony Quartet Concert, February 6.

New York Tribune.
The finale of the Tancieff quartet sounded like the work of a modern obsessed at once by the spirit of Haydn and the demands of the latter day.

The New York Times.
This quartet is rather influenced by Mendelssohn, especially in the presto and the finale.

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The Globe

Miss Metcalf's delivery of Brahms' "Mainacht" was of a beauty, a finish, and an exquisite responsiveness. . . .

The New York Press

It seemed as if this admirable organization played with more discretion and with a finer attention to euphony than before.

The Evening Telegram

The Tanciew quartet is decidedly interesting, particularly in the finale, with its crisp Mozartian quality. The influence of Tschai-kowsky is very apparent in the other movements.

Marie Von Unschuld's Recital, February 6.**The Evening Sun.**

She just put her whole heart into the music.

The New York Times.

Her tone is often hard and without variety of color.

The Evening Telegram

She played the Beethoven sonata acceptably.

The Globe

Nor did she succeed better with Chopin, whose music she treated as an opportunity for rapid finger work and sharp dynamic contrasts.

New-Yorker Staats-Zeitung

It is impossible to accept her performance of Brahms' "Mainacht."

New-Yorker Staats-Zeitung

The Boston Symphony Quartet did not provide an unqualifiedly pleasurable evening. There was much that was boisterous, and ill balanced as well, in its playing, and the intonation was frequently false.

The New York Times.

The quartet is rather influenced by Mendelssohn, especially in the presto and the finale.

The Globe

Why can we never see this opera really acted, with the organized ensemble that composer and librettist intended?

New-Yorker Staats-Zeitung

Whoever expected an improvement of the "Don Giovanni" performance was disappointed.

New-Yorker Staats-Zeitung

Jomelli was an even more impossible Elvira than at the previous performance, if such a thing were possible.

The Evening Post.

Nordica was at her best.

The Evening Post.

Dippel was at his best.

The New York Press

Dippel was as commendable as ever.

The New York Press

Scotti repeated an admirable impersonation of the title rôle.

The New York Press

Semrich was not in her best voice, and her singing suffered from shortness of breath.

THE EVENING MAIL.

There was quick appreciation of the gay humor of the story, as Lorenzo da Ponte arranged it for the composer to set to immortal music.

The Globe

It was sung, on the whole, better than at the anniversary performance.

The Globe

Jomelli had learned Donna Elvira's music since the previous performance, and at times delivered it neatly.

The New York Press

Nordica's voice has seldom sounded more compressed and strident than it did last night.

The New York Times.

His voice last evening was at its worst.

New-Yorker Staats-Zeitung

Dippel was in extraordinarily bad voice.

The Evening Telegram

Scotti was again the self-contained Don—too cold to be convincing and too restrained to make the story of his wonderful conquests plausible.

THE NEW YORK HERALD

Semrich's Zerlina was delightful vocally.

THE NEW YORK HERALD
Nordica was in noticeably better voice than before and sang admirably.

The Sun.

The first performance was disappointing. Last night's performance was, to put it in plain unvarnished language, deadly dull and deeply disheartening.

The World.

Nordica fell short of the vocal requirements of the part.

The New York Press

Far better was the performance last night than that unfortunate matinee (first performance).

Carl's Concerts in and Out of Town.

Friday evening of this week William C. Carl will inaugurate a new organ in Richmond, Va. Tuesday he will play the organ at the production of "Hiawatha," by Coleridge-Taylor, at the Baptist Temple, Brooklyn.

The Binghamton (N. Y.) Press of February 6 says: Mr. Carl called into play all the resources of the new instrument, and proved himself an artist of rare accomplishments. Unlike most virtuosi, he has the happy faculty of accompanying a singer with such rare judgment, that the accomplishment does not overshadow the vocalist in any way, but supports and aids the singer in his endeavor to interpret the composition.

DeBor Pupils' Musicales.

M. B. De Bor, the vocal teacher, will give another musicale at his studio, in Carnegie Hall, the end of this month. Those of his pupils who will take part are Russell H. Getty, tenor; Jennie Whitlow Gross, contralto; Lilly Simon, mezzo contralto, and Miss Nugent, coloratura soprano. M. De Bor will also contribute several numbers, and Mr. Bernatto, a French violinist, will play.

Dargomyschki's well known Russian opera, "Russalka," was the first work produced at the St. Petersburg Opera after the ending of the recent revolutionary trouble there.

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BOWMAN GOING TO CALVARY CHURCH.

Edward Morris Bowman has accepted the post of organist and choirmaster at Calvary Baptist Church, on West Fifty-seventh street, New York. Mr. Bowman will enter upon his new duties May 1, when the choir year begins. In the interim he will continue the music work at the Baptist Temple, in Brooklyn. Naturally there is weeping and wailing in the ranks of the singers and members of the Baptist Temple, for Professor Bowman, aside from his splendid work in advancing music there, had won great personal popularity.

Professor Bowman said that his relations with the pastor, the people and with all in the choir of the Baptist Temple were today, as they had always been, of the most cordial nature, and that his resignation of his position at the Temple, in order to accept a like engagement at Calvary Baptist Church, in Manhattan, was purely from a conviction of duty. It had been urged upon him that in the organization and development of a large chorus choir on the lines followed by the Baptist Temple Choir he was more needed in Manhattan.

At Calvary Church Professor Bowman will organize a large chorus and conduct it as an antiphonal choir, a full choir on each side of the church, with an organ to support each side, but played from a single console. There will be a quartet of vocal soloists, of which Professor Bowman's talented daughter, Bessie May Bowman, will be the contralto. The Rev. Dr. R. S. McArthur, the pastor of Calvary Church, the entire board of trustees, as well as the music committee and the membership generally of the church, have united in this call to Professor Bowman, and they are heartily in favor of the kind of church musical service which he has been giving for many years.

The Temple Choir and Orchestra at the Baptist Temple Professor Bowman will leave in flourishing condition as a result of many years of untiring energy in developing its present high standard. At the annual meeting just held, the tenth anniversary, some interesting statistics were shown. There had been about 600 singers attached to the choir since its founding, in 1895. Many of them have passed through its

different grades and gone out to accept salaried positions. Some of these had even been members in the beginning of Professor Bowman's choir of children and had come from that lower organization into the Temple Choir. In the matter of attendance, as showing the enthusiasm of the



EDWARD MORRIS BOWMAN.

members and their devotion to the ideals set up by the director, the grand average of the entire choir during the ten years was shown to be slightly over 95 per cent.

LEOPOLD GODOWSKY IN VIENNA.

"Godowsky made an unusually pleasing impression. Ahead of all his virtuosity stands his unfailing cleanness and clearness, his detailed surety in everything tonal. Every note comes to be sounded and every note sounds.

Then first does his bravure come to light, his power, his fabulous facility. Only abnormal endowment can explain this uncanny rhythmic and dynamic independence of his fingers. Godowsky's left hand is more than a second right."—Neue Freie Presse, January 17, 1905.

"It was no longer applause, it was wild storm. Especially after the 'Campanella' did the applause seem unwilling to end. But then Godowsky had let loose all the devils. It is unintelligible how Godowsky, with his little mollusklike fingers, displays a terrific strength of touch, which in the Liszt E major polonaise was intensified to actual orchestral effect."—Neues Wiener Tageblatt, January 16, 1905.

"One can admire and esteem him as a broad and refined interpreter of Schumann and Chopin."—Wiener Fremdenblatt, February 12, 1904.

"The lofty heights upon which the finger art of other virtuosi ends are the station from which Godowsky's uncanny technic takes up its further ascent."—Wiener Morgen-Zeitung, February 13, 1904.

"Godowsky unites a Liszt bravura with a Schumann romanticism and a Chopin ecstasy without being in the least excessive."—Deutsches Tageblatt, February 19, 1904.

"Leopold Godowsky plays so perfectly that one knows not which most to admire, his soulful interpretation or his enormous, finely trained technic."—Vienna Vaterland, January 15, 1905.

"It was not the unfailing technical surety which held real orgies in pearly runs and passages, in masterly trills, which roused the audience to enthusiasm, but the artistic soul of the performer had awakened in his hearers that inspired mood in which the artistic enjoyment comes for the first time into actual existence."—Neues Wiener

Journal, February 2, 1905.

"The fated pianist, Leopold Godowsky, created a sensation likewise in Graz. His playing was not only tech-

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nically finished, but soulful in conception, refined in detail, and full of individual life. . . . He rendered the famous 'Funeral March' in a manner unique—it was as though an angel passed through the hall."—*Grazer Montags-Zeitung*, January 30, 1905.

"Since the time of Tausig, Liszt and Bülow such an individual phenomenon as Godowsky has not appeared in the concert hall."—*Stralsund sche Zeitung*, March 23, 1904.

"Leopold Godowsky offers the ne plus ultra of technic, the highest in repose and penetrating clearness."—*Vienna Musik-Zeitung*, February 5, 1905.

"Godowsky's technical capabilities border on the incredible, and recall the virtuoso wonders of a Liszt and a Tausig. And, moreover, this phenomenal artist unites with the highest bravura a musically big and refined interpretation of his numbers—in short, he is a piano genius of the first rank."—*Jenaische Zeitung*, January 28, 1905.

BUFFALO.

BUFFALO, N. Y., February 8, 1906.

While in Rochester last Saturday, the writer attended the second chamber music concert at the residence studio of Mr. and Mrs. Heinrich Jacobson. The interesting program was opened with the Schubert trio in B flat. Mrs. Jacobson, piano; Mr. Jacobson, violin, and Mr. Bonecher, cello. They gave a finished ensemble performance. Percy Lapey, the baritone from Buffalo, sang delightfully the prologue from "Pagliacci," and songs by Rubinstein and Franz. The Gade trio, op. 42, and a Goldmark suite for piano and violin, completed the attractive list of compositions.

The writer met other Buffalonians in Rochester. Laura Dietrich Minehan, one of them, has signed a contract for the position of solo alto in the choir of the First Baptist Church. Mary Chappell Fisher will be the organist. Mrs. Minehan will lead "the strenuous life," hurrying off each Saturday to her new duties, after singing at the Temple of Beth Zion. Rochester is to be congratulated for having captured such a reliable vocalist.

Mme. Sicard, assisted by Mabelle McConnell, soprano, began a series of afternoon recitals on Tuesday afternoon, February 6, at the home of Mrs. S. M. Clement, 737 Delaware Avenue. The subject was the musical composers of the sixteenth, seventeenth and eighteenth centuries. Mme. Sicard gave an explanatory talk, showing the influence of

the French composers, Lulli, Rameau and Couperin, upon the development of modern music. This talk was supplemented by piano illustrations and the delightful vocalism of young Misa McConnell (who has been in New York studying with Isidore Luckstone).

The advanced pupils of Armand Cornelle, of 696 Main Street, entertained a large audience with a piano recital at Acolian Hall Tuesday evening. The pupils acquitted themselves in a style that was an honor to themselves and their efficient teacher. The composers considered included Sartorio, Chopin, Gounod-Hyllsted, Schumann-Liszt and Schuett. The participants were the Misses Mannheim, Allen, Hammersmith, Bell, Schaefer, Nason, Gillig, Schwabl, Farrington and Messrs. Colin and Lowry.

The Allegro Musical Club has for its officers: President, Ella Donnocker; vice-president, Kathleen Grant; secretary, Genevieve Gifford; treasurer, Adele Danahy, and director, Fenella G. Crowell, of 454 West Ferry Street. This club gave a piano recital on Saturday afternoon. There were twenty-three numbers played. The composers interpreted were Schumann, Tchaikowsky, Mendelssohn, Chaminade, Liszt and Grieg. The young pianists were the Misses Perkins, Ungent, Gifford, Donnocker, Templeton, Davis, Siddons, Williams, Miller, Beaman, Jamison and Wagner. Messrs. Elden and Jamison won honors also. Miss Crowell deserves commendation as a painstaking and thorough teacher.

The leading attraction for the remainder of this month will be the Buffalo orphans' concert. The male chorus of ninety members will be assisted by the string orchestra and organ and two New York soloists, Gwilym Miles, baritone; Edwin Grasse, violinist.

The Boston Symphony concert will be given February 19, assisted by Edyth Walker and Elsa Ruegger.

The Pittsburg Orchestra, assisted by the Mendelssohn Choir of Toronto, will give its third concert on the 22d of February, and the same week will appear with the Canadian choir in Toronto at Massey Hall. The three Buffalo concerts will be given at Convention Hall.

VIRGINIA KEENE.

Fischhoff's opera, "Der Bergkönig," is scheduled for production at the Graz Opera.

MUSIC IN CANADA.

Toronto, February 8, 1906.

The Women's Musical Club, of Vancouver, which was organized in October, 1905, now has nearly two hundred members. Mrs. Walter L. Coulthard is head of the program committee and the officers are: Mrs. C. M. Beecher, president; Mrs. C. J. Peter, vice president; Mrs. J. J. Banfield, secretary, and Mrs. E. D. Tuthill, treasurer.

Harold Bauer will be heard in Canada under the management of W. Spencer Jones, in February, 1907.

Douglas Bertram, the young Canadian pianist, who already has played with much success in Toronto this season, will give a recital in the Conservatory Music Hall early in March.

It is interesting to hear the merits of Australia and Dominion discussed and compared by the well known Canadian concert manager, W. Spencer Jones, whose extensive travels in this and other lands have given him a thorough knowledge of existing conditions. He declares Sydney, Australia, an excellent place for artists who desire to make public appearances and be appreciated. Some other manager might well engage Mr. Jones to deliver lectures throughout this country, the chief subject being "Side Lights on the Concert Platform," a sequel to a "Peep Behind the Scenes."

MAY HAMILTON.

Ruegger and Nichols in Troy.

Elsa Ruegger, the Belgian 'cellist, and Marie Nichols, the Boston violinist, will give a recital in Troy, N. Y., February 15, under the auspices of the Chromatic Club.

Cole and Fisk in Philadelphia.

Kelley Cole, tenor, and Katharine Fisk, contralto, will take part in the rendition of the oratorio, "Israel in Egypt," which the Choral Society, of Philadelphia, is to offer February 15.

Demands for Florence Austin.

Florence Austin, a talented resident violinist, is advancing rapidly. She is in demand by clubs, and by hostesses who pay their artists. Within the next two weeks Miss Austin will fill five club and concert engagements in New York city, two of them re-engagements. Few local violinists have made a better record.

THE OPERA SEASON at the Metropolitan Opera House, New York, closes March 17th—One week afterward, beginning March 24th, and continuing for six weeks

Mme. Nordica

will commence a Spring Tour of 30 Concerts (she has increased it 5 concerts on account of the demand) assisted by one or two artists. Engagements have already been closed at Montreal, Toronto, Buffalo, Syracuse, Canton, Ohio; Detroit, Grand Rapids and Battle Creek, Mich.; Chicago, Peoria and Bloomington Ill.; Minneapolis; St. Louis, Kansas City and Oklahoma City; Davenport, Topeka, Duluth, Meadville and Miller, South Dakota; Jacksonville, Fla.; Chattanooga, Tenn.; Columbus, Miss.; Joplin, Mo.; St. Paul, Minn. There are six more Concerts to fill, and they are desired in the Territory above mentioned. Applications should be sent at once to

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SYRACUSE.

310 NOXON STREET,
SYRACUSE, N. Y., February 8, 1906.

The musical forces of this city have been recently augmented materially by the coming of Ruth Thayer Burnham, wife of the Rev. E. A. Burnham, the new pastor of the Plymouth Congregational Church. Mrs. Burnham is a singer of wide experience in concert and oratorio. She has a wide acquaintance among musicians, and her rich, beautiful voice and pleasing presence have made her a favorite in many cities. Mrs. Burnham sang at the 1905 Worcester Festival, at three Albany festivals, and in recital and concert at Boston, New Haven, Hartford, Springfield, Chicago, St. Louis, Minneapolis, St. Paul and many other cities. Owing to recent deaths in the family, Mrs. Burnham has given up all engagements for this year. She has never sung in this city, and local musicians are anxiously waiting to hear her. In a recent article the Chicago representative of THE MUSICAL COURIER said of Mrs. Burnham: "Her singing is invested with individuality, shows breadth and temperament, and what she sings seems to mean something aside from vocalizing."

Marie Lindermer Davis, the Syracuse contralto, who has been studying with Madame Orgeni at the Dresden Conservatory, writes to friends here that she plans to leave shortly for Berlin and there continue her studies.

The annual Liederkrantz concert, held Monday evening at the Alhambra, was one of the best ever given by the society. The chorus was heard in three numbers, the best of which was the "Siegesgesang der Deutschen nach der Herman's Schlacht." The quality of the voices remains about the same from year to year, but in the matter of clean ensemble and tone coloring there is a noticeable improvement. Albert Kuenzlen is the conductor, and his talents in directing a male chorus are of a high order. The soloists were Madame Maconda, soprano; Paolo Gallico, pianist, and Carl Schlegel, baritone. Madame Maconda sang the polonaise from "Mignon" and a group of songs by Schumann, Grieg and Strauss in a most artistic manner. Her coloratura work in the "Mignon" number was excellent, and was enthusiastically applauded. Mr. Gallico was heard for the first time in this city. He played the rhapsodie No. 12 by Liszt and the Chopin ballade in A flat major. Carl Schlegel, the baritone, has a voice smooth and pleasing.

The first artist recital of the series being given by the music faculty of the University occurred Tuesday evening, at Crouse College Hall. A program of sterling worth was given by Maud Powell, violinist. Miss Powell seemed particularly inspired and her immaculate playing thoroughly captivated her audience. Rarely have we been privileged to enjoy such consummate art as Miss Powell displayed. In her technical perfection, beautiful soul, breath of style and healthy conceptions she seems to represent the acme

of violin playing. Max Herzberger, at the piano, supported Miss Powell very ably.

A number of well known local musicians assisted at a concert given under the direction of Louise Nellis Foster for the benefit of the Trades School at the Woman's Union Hall, Wednesday evening. Albert Kuenzlen opened the program with an enjoyable interpretation of a romance by Reiss. Melville Clark, the harpist, played several delightful numbers with his usual ability. Clarence Burr sang "Sognai," by Tossari. Mr. Burr is the possessor of a beautiful baritone voice of good range and power. Two Chopin numbers were played most artistically by Kathleen King. "Mollie's Spinning Song," Lehmann; "Cara Nome," Verdi, and a group of ballads were sung by Helen Dickey Butler, whose work I have mentioned before in this column. Miss Butler has a great future before her if she continues as she has begun. She has the voice, the soul, the temperament and already a remarkable knowledge of vocal technic.

THE MUSICAL COURIER can be obtained at Clark's Music House.
FREDERICK V. BRUNS.

Mark Hambourg in Milan.

The following Milanese press notices show that the verdict of Italy is no less emphatic than that of other countries on the merits of Mark Hambourg's piano playing:

This time the management has been happily inspired in its selection. The pianist, Mark Hambourg, has confirmed and not belied the great fame which had preceded him among us. He is indeed entitled to one of the foremost positions in the ranks of the few great pianists of the time. Still young in years, he is already ripe in his art. Difficulties do not lie in ambush for his technic. His musical intelligence and artistic feeling guide him with unerring instinct through all the works of the great composers. He can express by his sensitive touch, tones of extreme power and velvet softness, aided by the wise use of the pedal. In four Chopin works, Mark Hambourg proved himself to be a true poet of the piano and an interpreter of the languid bizarre temperament of the great Polish composer.—L'Espresso.

In the liberal, perhaps too liberal program which Mark Hambourg gave yesterday to a crowded and distinguished audience, Mark Hambourg displayed to the admiration of the audience his wonderful powers of technic. Showing himself a great virtuoso, and a maestro really phenomenal in the ease with which he dealt with composers and styles of such variety. He was received with greatest enthusiasm.—Le Sera.

Mark Hambourg possesses to an exceptional degree those qualities of technic which rise to the most bewildering heights of pianistic achievements. His execution is of exceptional merit, owing to his mastery over his instrument. These are also qualities which produce exuberance, and sometimes threaten to deviate from the austere lines laid down by custom, and to bring down the well balanced level of the works of the greatest composers. However, Mark Hambourg possesses also the artistic temperament strongly endowed with originality and interpretation, also that brilliant magnetism which attracts the interest and enthusiasm of the public.—La Perseveranza di Sabato.

"The Ne'er Do Well" is the title of a new opera by the Munich composer, Wilhelm Mauke.

Max Mossel's Successes.

The following English press notices of the talented violinist, Max Mossel, prove how generally his art is appreciated:

Mr. Mossel gave the violin part of the lovely sonata with rare poetic charm in the "Improvisation" forming the middle movement, and with complete mastery of the difficulties in the technic of the opening allegro and finale. The subtleties and complexities of rhythmical device in the finale tax to the utmost the powers of the most expert violinist. But Mr. Mossel was not found wanting, his rendering was no less remarkable for note accuracy than for good phrasing and style. In the lento movement from the concerto he had a much less formidable task, and here he showed himself admirable in cantabile playing no less than in the rapid and brilliant figuration of the other movements.—Manchester Guardian.

The Broadwood Concert of the 21st instant, though thoroughly enjoyable, does not call for much remark. The program contained nothing in the shape of novelty, and the various performances were good and artistic, without any attempt at unusual readings. Perhaps the best number was the first, consisting of Beethoven's piano and violin sonata in F, op. 24. This delightful work received very appreciative treatment at the hands of Messrs. Ernesto Consolo and Max Mossel. The latter's violin tone is of considerable beauty and his phrasing unusually clean, while his technic generally, as shown not only in this work, but later in Corelli's "La Folia," is very finished and complete. Mr. Consolo's piano playing was no less meritorious. In the three solos, Brahms' rhapsodie in G minor, Sgambati's "Vecchio Minuetto," and a capriccio of Scarlatti's, he displayed a striking versatility of power, demonstrating in the last a most brilliant and finished technic, and in the first the nobler qualities of artistic and poetical intelligence.—Musical News.

Eleonora de Cisneros's Singing.

Appended are some cuttings from the London press, which are a just tribute to the world renowned prima donna, Eleonora de Cisneros:

Madame de Cisneros, a fine Ortruda, who has a splendid idea of the use hands should be put to in opera.—Times.

Madame de Cisneros made a handsome and imposing Ortruda, and sang with a good deal of dramatic power.—Daily Graphic.

Madame de Cisneros presenting Ortruda with a personal charm that helped us to understand the witch woman's domination of Telramund.—Sunday Times.

Madame de Cisneros was the only exponent who appeared to take the work with the profound artistic seriousness of the Fatherland, and her impersonation of Ortruda was memorable, being instinct with dramatic force and dignity, while the music was finely sung.—Referee.

Mozart Monument in Prague.

Mozart's two great operas, "Le Nozze di Figaro" and "Don Juan," have strong associations with Prague, where "Figaro" was first performed—soon after the production in Vienna—in 1786, and its successor a year later. For a long time the Mozart Society has been trying to induce the corporation of the city of Prague to grant a site for the erection of a monument to the great composer. Fulfilment of the request being still a matter of doubt, the society decided to place a monument, executed by Franz Metzner, the sculptor, in the loggia of the old German National Theatre. The foundation stone was laid on the occasion of the one hundred and fiftieth anniversary of the composer's birth.

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DRESDEN.

DRESDEN, Frankfurterstrasse 20, February 4, 1906.

Richard Strauss continues to fascinate Dresden as the composer of "Salome," which is being regularly presented twice a week. Last week he was also an illustrious "assistant" at a charity recital, which occurrence, of course, called for some quite unusual attention. All Dresden was present to admire the hero of the hour and to witness his success in the concert hall. His quaint, ironical "Burleske" was excellently played by a highly gifted society amateur, Baroness von Knorring, who ranks far above many professionals. Her interpretation of Strauss' difficult composition was rewarded by a loud "bravo!" from the composer himself, who also applauded enthusiastically. Among other selections should be mentioned a march—a work of the early Strauss of '73—as well as part of the tenor role of his opera, "Guntram," under Strauss' own conductorship. Hans Buff-Giessen was the singer. As for the "Guntram" music, it reveals little of the present Strauss. It is broad, lucid in pattern and full of life and idealism.

Another interesting item was part of a symphony by the Russian composer, Basile Kallinikow. It revealed rich musical invention, "Stimmung," color, brilliant orchestration, melodic invention and true Russian temperament. Other selections were Weingartner, serenade; Lieder by Strauss, with the composer at the piano, &c.

Robert Schumann's Singakademie produced Haydn's "Creation," under Albert Fuchs' able direction. He did all that can be expected from a leader of an amateur society. The work of the chorus, its freshness and exactness, surpassed that of the orchestra's. The soloists were Catarina Hiller (a fine soprano), Hans Giessen and Eugen Franck, all well known singers, who contributed much to the evening's success.

The Ressource Society's second recital delighted its audience. Irene Abendrot, of the Opera, was the vocalist. She gave Rossini's "Bel raggio" and songs from Spohr and Schumann, with model tone production and virtuosity of technic. The sensation was the child prodigy, Josef Szigeti, already known to my readers through THE MUSICAL COURIER Berlin letters. His readings of Mendelssohn and Paganini augured well for his future career.

Ysaye at the fourth Philharmonic concert delighted Dresden. Seldom have we heard the Bruch G minor concerto in such perfection as regards expression. Elena Gerhardt, of Leipzig, a young and sympathetic singer, introduced herself to advantage. Even at the side of Ysaye she made an excellent impression. Her Brahms revealed depth of emotion and musical intelligence of no ordinary calibre. Her whole soul is in her work.

Ludwig Wüllner's presentation of some new songs by Vrieslander, a native of Amsterdam, met with favor from both public and press. His "Geistliche Gesang" are not convincing, the "Weltliche Lieder" all the more so. Some of them breathe strong emotion, others delightful humor. All of them display fine workmanship, concentration and mastery of form.

The Royal Conservatory celebrated its fiftieth jubilee by several festival performances, such as a "Testaktus," a Beethoven and Bach evening, a theatrical performance in

the Residenz Theatre, a festival dinner and a ball. This excellent institution counts among its numerous instructors masters of worldwide fame, such as Burmeister, Draeske, Laura Rappoldi, Orgéni, Kotzebue, &c. The number of pupils is about 1,500. At the concert Margarete Schuster, of the Cassel Opera, a former pupil of Fräulein von Kotzebue, achieved high honors by her excellent presentation of the "Fidelio" aria, "Abscheulicher." J. Emil Kronke played the Beethoven C minor concerto and the chorus sang the "Glorreicher Augenblick." Among the soloists the best were Fräulein Martick, an advanced pupil of Orgéni, with a lovely, well placed voice, and Victor Porth. Kutzschbach conducted. At the Bach concert none was better than Adrian Rappoldi, who gave a rousing performance of the



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"Ciaccona." The other successful performers were Richard Schmidt (organ), A. Kluge (conductor), Lange (violinist) and Kreisler (singer). The theatrical performance also displayed very good results. The King on that occasion conferred the titles of a "Geheimer Hofrat" on Felix Draeske and "Professor" on Messrs. Janssen and Braunrot.

A charity concert, "Musik aus Sächsischen Hof," introduced some compositions made by members of the Saxon Court. The undertaking was inspired by our highly appreciated searcher of ancient music, Prof. Otto Schmid, who published a collection of works by well known composers

of the last two centuries and whose is also the merit of having originally presented to the public the above mentioned works by King Anton, Queen Amalia, &c. Their songs were well sung by Susanne Dessoir. The royal family attended.

Mozart celebrations are in vogue here. In the Tonkünstler Verein Herrmann Scholtz and P. Sherwood won high recognition for their performances. The Lewinger Quartet played works by Mozart delightfully. Alice Schwabe was at the piano.

Mr. and Mrs. Merriek Hildebrandt introduced a most interesting novelty—a violin and piano sonata—by Lekeu.

Mischa Elman was a revelation. This wonderful boy has grown into an artist of maturity and great significance. We shall never forget his interpretation of Tchaikowsky's "Serenade Melancolique." Even the Beethoven concerto did not exceed his powers. He played it beautifully.

A. INGMAN.

Mrs. E. C. Sleight's Summer School.

Elizabeth Clark Sleight is already busily engaged in preparations for a summer class on Long Island, where she will receive a limited number of pupils in her home at Sag Harbor. This old whaling port is situated on one of the most beautiful harbors in the world, and offers every advantage for healthful and pleasant recreation. It is but a short distance from the Hamptons, where there are large colonies of summer residents. Details of Mrs. Sleight's plans will be made known in due time, but the chief object is to have students enjoy an out of door life as much as possible, giving sufficient time each day, however, to voice work and to the study of French and German diction, for which special teachers will be employed.

Mrs. Sleight's house at Sag Harbor is an ideal building for a select summer school. It is a delightful, genuine old fashioned American homestead, roomy, airy and healthful. With the best of opportunities for summer sport, as bathing, fishing, tennis, golf, sailing, automobiling, the students can have a delightful vacation and at the same time, by devoting an hour or two to their vocal studies under Mrs. Sleight's personal direction each day, advance in their art. The Sleight school promises to become an ideal summer school of vocalism.

Beigel's Concert Postponed.

Victor Beigel's concert announced for tonight (February 14), at Mendelssohn Hall, has been postponed until Wednesday evening, March 21. The soloist for this occasion will be Susan Metcalfe, Frances Ives, Miss Van der Veer and William Raymond.

Abraham Nelson's Debut.

Abraham Nelson, a concert pianist of uncommon talents, is to make his New York debut at Mendelssohn Hall, Wednesday evening, February 21.

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Sunday, 18—San Antonio, Tex., matinee, Grand Opera House.
Sunday, 18—Austin, Tex., evening, Hancock Opera House.
Monday, 19—Temple, Tex., matinee, Exchange Opera House.
Monday, 19—Waco, Tex., evening, Auditorium.
Tuesday, 20—Cleburne, Tex., matinee, Brown's New Opera House.
Tuesday, 20—Ft. Worth, Tex., evening, Greenwall Opera House.
Wednesday, 21—Dallas, Tex., matinee, Brown's Opera House.
Wednesday, 21—Sherman, Tex., evening, Opera House.
Thursday, 22—Dallas, Tex., matinee and evening, Dallas Opera House.
Friday, 23—McKinney, Tex., matinee, Opera House.
Friday, 23—Greenville, Tex., evening, King Opera House.
Saturday, 24—Paris, Tex., matinee, Peterson's Theatre.
Saturday, 24—Texarkana, Tex., evening, Grand Opera House.
Sunday, 25—Hot Springs, Ark., evening, New Auditorium.
Monday, 26—Pine Bluff, Ark., matinee, Elk's Theatre.
Monday, 26—Little Rock, Ark., evening, Capital Theatre.
Tuesday, 27—Memphis, Tenn., matinee and evening, Lyceum.
Wednesday, 28—Humboldt, Tenn., matinee, Lyric Theatre.
Wednesday, 28—Jackson, Tenn., evening, Marlowe Theatre.
Next New York concert at the Hippodrome, Sunday, April 8.

BOSTON.

HOTEL NOTTINGHAM, COPELEY SQUARE,
BOSTON, MASS., February 9, 1906.

Boston is entertaining a good list of musical attractions this week and a trio of string quartet concerts makes the melodic indicator point to an active period of chamber music. The Boston Symphony Quartet played at Jordan Hall Monday evening, the Hoffmann Quartet entertained a large audience at Potter Hall Thursday evening, and the Kneisel Quartet will be the attraction at the first concert of the third series of Chickering & Sons' Sunday afternoon chamber concerts this coming Sabbath. The Kneisels will again be heard in their regular monthly chamber concert at Potter Hall next Tuesday night. One of the leading musical events of the week was the concert given by the Cecilia Society, B. J. Lang, conductor, at Symphony Hall last Tuesday evening.

Boston Symphony Quartet.

Ernest Sharpe, basso, of Boston, gave us a song recital devoted to the compositions of Max Reger at his studio, 74 Commonwealth avenue, "Providence House," in November last, Mr. Sharpe being the first artist to exploit the works of Reger in America. Last Monday evening the Boston Symphony Quartet gave us a further glimpse into the labyrinth of interesting as well as intricate harmonies of this much discussed modern German composer, in the form of a serenade in D major for flute, violin and viola. The music of the composition in question is decidedly Regerian, and it is doubtful if many in the audience really grasped it. This serenade was played in Boston for the first time at the concert of Monday evening, and the interest was more or less apparent in the work. Philip Hale, critic of the Boston Herald, in speaking of Reger the morning after the Boston Symphony Quartet concert, clothed his expression in the following interesting fashion:

The music of Reger is said to come directly from Bach, through Beethoven and Brahms. There are some who wildly cry out that he is the greatest of all composers. This cry is lusty and premature. The works that we have seen are full of notes, and their effect reminds one of the man who stopped a stranger in the street and complained that his shoes were full of feet. The composer undoubtedly has great contrapuntal facility, but whether the labor of mastering his difficulties is repaid by the performance is another question. Reger is said to have announced his purpose of rewriting the more important works of Bach. If he has this purpose it is safe to call him a bumptious person.

Willy Hess is bringing his Boston Symphony Quartet up to a degree of polish and style which goes to make a

great ensemble body. Mr. Hess is a growing favorite in Boston, where he is deeply respected as concertmaster of the Boston Symphony Orchestra. Heinrich Warnke, 'cellist of the Boston Symphony Quartet, performed a clever little act the other night by playing the last movement of the Brahms quartet with a violin bow, his 'cello bow having broken just as the movement was about to be started. The program was as follows:

Quartet, for two Violins, Viola and Violoncello, in C major (Köchel, 465) Mozart
Serenade, for Flute, Violin and Viola, in D major, op. 77A, (First time) Max Reger
Quartet, for Piano, Violin, Viola and Violoncello, in A major, op. 26 Brahms
The assisting artists were Carl Stasny, piano, and A. Maquarre, flute.

Anna Miller Wood With Thomas Orchestra.

Anna Miller Wood, mezzo contralto, of Boston, returned last evening from a Western trip of artistic success and importance. Miss Wood was soloist with the Theodore Thomas Orchestra at a concert given by that organization at Ravinia Park, near Chicago, Monday evening, February 5. Miss Wood brings home some flattering press notices of her work on that occasion and she votes the Theodore Thomas Orchestra a magnificent body of musicians. Miss Wood gave a song recital before the Fortnightly Musical Club of Cleveland, Ohio, at Gesangverein Hall, on the evening of January 30, and she appeared in a private song recital at the home of Sherlock Andrews, Rochester, N. Y., while out West. Miss Wood is filling some important concert dates this winter.

Cecilia Society Concert.

The Cecilia Society, conducted by B. J. Lang, gave the second concert of its thirtieth season in Symphony Hall last Tuesday evening before an ample sized audience. The society was assisted by Susan Strong, soprano; Rose O'Brien, mezzo soprano; Miss Ingraham, pianist, and Benjamin Whelpley, organist. The program was as follows:

Psalms One Hundred and Fifty, for Chorus and Organ, César Franck
Wings of a Dove, for Chorus Howard Brockway
Songs, with Piano—
Nonnenlied Carl Philipp Emanuel Bach
Arietta (di Taranto) Paisiello
Erlkönig Beethoven
Susan Strong.

Sunrise, for Chorus S. J. Tancieff
St. Mary Magalena Vincent d'Indy
Mezzo Soprano Solo, Miss O'Brien.
Chorus of Women's Voices, Piano and Organ Accompaniment.
Blessing, Glory and Wisdom and Thanks, Anthem for Double Chorus J. Sebastian Bach
Song, O, Lieb so lang Franz Liszt
Rose O'Brien.

You Spotted Snakes, for Chorus of Women's Voices, G. A. Macfarren
The Bells of St. Michael's Tower, for Chorus, Sir Robert Stewart

The third concert of the season will be given April 3, and the program will include Charpentier's "Poet's Life" and Strauss' "Talliefer." The solo singers will be Anita Rio, Edith M. Woods, George Deane and Giuseppe Campanari.

Boston Symphony Orchestra.

The fifteenth rehearsal and concert of the Boston Symphony Orchestra at Symphony Hall this afternoon and Saturday evening includes the following program:

Symphony (B. and H. No. 7), in C major Haydn
Concerto, for Violoncello, in A minor Saint-Saëns
Elsa Ruegger.
Symphony, No. 1, op. 25, for Orchestra and Piano, Vincent d'Indy
Piano Solo, Heinrich Gebhard.

A decided departure is noted in this week's program, which includes two soloists, namely, Elsa Ruegger, the Belgian 'cellist, and Heinrich Gebhard, pianist. The Boston Symphony Orchestra will not be heard here next week, as the regular out of town engagements will keep the orchestra away until February 21. The places to be visited are New York, Brooklyn, Philadelphia, Washington, Baltimore, Buffalo and Troy. Genial Fred R. Comee, assistant manager of the Boston Symphony Orchestra, announces a heavy advance sale all over the route to be covered, and he also says that Ben Franklin, of Troy, deserves much credit for making it possible for Wilhelm Gericke's aggregation of ninety-six musicians to give an annual concert at Troy, as Mr. Franklin guarantees the Symphony concert himself. The soloists en tour will be: Elsa Ruegger, 'cellist; Harold Bauer, pianist; Marie Hall, violinist, and Edythe Walker, contralto.

Hoffmann Quartet Concert.

The third concert of the season by the Hoffmann Quartet was given at Potter Hall Thursday evening of this week before a large and appreciative audience. This quartet, composed of Boston Symphony Orchestra performers, is destined to become one of the favorite chamber music exponents of the Hub. Jacques Hoffmann, first violinist, is an earnest and polished player. One of the most agreeable features of a Hoffmann Quartet concert lies in its selections of pure melody, which, after all, is the thing the people go to hear. The quartet was assisted by Mary A. Stowell, pianist. The program was as follows:

Quartet, op. 30, E flat minor Tchaikowsky
Hymnus, from Quartet, op. 13 (Posthumous) Novacek
Canonetta, from Quartet, op. 13 Mendelssohn
Piano Quintet, op. 5 (Three movements) Sinding

Chickering Chamber Concert.

The first concert of the third series of Chickering & Sons' Sunday chamber concerts will be devoted to the Kneisel Quartet next Sunday afternoon at Chickering Hall, when the following program will be presented:

Quartet, A minor, op. 51, No. 2 (four movements) Brahms
Quartet, C minor (two movements) Heinrich Zoellner
(Manuscript, first time.)

Quartet, G minor, op. 27 (four movements) Grieg

The third series will terminate Sunday afternoon, March 25, this being the last of the regular concerts, but H. G. Tucker, under whose direction these functions are held, has arranged for a special or supplementary series of three concerts, to be given on Sundays, April 1, 8 and 15. This will be a welcome announcement to the music lovers who fill Chickering Hall to the standing room limit weekly. Emilio de Gogorza, the eminent baritone, who has already been heard in the Chickering series, will give a complete song recital at the concert of April 1; the Kneisel Quartet will appear on the 8th, and Rachmaninoff has been engaged for the final concert on April 15. Bostonians will be deeply

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interested in this first advance notice concerning the appearance of Rachmaninoff here.

Marie Hall Violin Recital.

Marie Hall, the English violin virtuosa, who created a sensation when she appeared as a soloist with the Boston Symphony Orchestra, at Symphony Hall, two weeks ago, will be heard in her second regular recital tomorrow, Saturday afternoon, at Jordan Hall, in the following program:

Concerto, D major Paganini
Ave Maria Schubert-Wilhelmj
Adagio Ries
L'Abeille Schubert
Häjer Kati Wieniawski
Fantaisie, Faust Wieniawski

The interest manifested locally in the young woman's appearance augurs well for a large house and enthusiastic reception, because Miss Hall has established herself firmly in Boston as a violinist of marked talent.

Boston Items.

Harold Bauer received one of the biggest ovations ever accorded him in Boston at Chickering Hall, last Sunday afternoon, when he presented a standard program of piano classics at the regular chamber concert of the Chickering & Sons Sunday series. Mr. Bauer was in splendid form and the audience was one of the largest that ever gathered in the spacious auditorium. Many people were turned away disappointed, as the standing room limit was taxed.

The second concert of the season will be given by the Handel and Haydn Society of Boston, under the leadership of Emil Mollenhauer, at Symphony Hall, Sunday evening, February 18, at 7:30 o'clock. Emma Eames will be the soloist. H. G. Tucker is organist of this society.

The Photo-Era of Boston is publishing a series of sketches covering European travel, which began with the

January issue and will continue regularly until September. These articles are especially interesting to musical people and are written and illustrated by Wilfred A. French, Ph. D., an experienced traveler and photographer, exclusively for the Photo-Era, and in response to a general desire for information on the subject. Mr. French will bring out some interesting articles covering the music in European capitals during the series in question.

The Faelten Pianoforte School of Boston will give the fourth program of the artist course on Wednesday evening, February 21, at Huntington Chambers Hall. It will be a piano recital by Mrs. H. H. A. Beach, the pianist-composer, of Boston.

The Boston Singing Club, H. G. Tucker conductor, will produce a new cantata for chorus and orchestra, by Sigismund Stojowski, at its second concert of the season, to be given in Jordan Hall, on the evening of March 21.

Llewella Martin, contralto, and pupil of Anna Miller Wood, will sing a group of Russian songs at Worcester, Mass., February 27.

Richard Barnes, of Hingham, Mass., known as the blind musician, died at his home, in that town, February 4, at the age of seventy-four years. He was an accomplished musician and lost his eyesight when a year old.

HERBERT I. BENNETT.

The Cologne Conservatory had 548 pupils during the school season of 1905.

The Teatro Comunale, at Bologna, is giving "Siegfried" and "Hänsel and Gretel" with exceptional success.

Safonoff, the Russian conductor, sailed for Europe last Saturday, February 10.

THE PIANIST OF TODAY.

The pianist of today is in many ways far in advance of Chopin, and even of Liszt, says the Atlantic Monthly. Those masters never penetrated the fastnesses of the New World, nor carried the gospel of Beethoven to the antipodes. The modern piano virtuoso travels all over the world and sings the songs of Beethoven, Chopin, Schumann and Liszt to all the peoples. He travels like a prince. He has his private car, his chef, his valet, his secretary and his personal manager, who relieves him of all responsibilities. He is garbed in purple and fine linen, unless he be D'Albert, in which case he wears Jaeger flannel from head to foot. He drinks the wines of Europe and feeds on the fat of the land.

He trains for his tours as an athlete trains for a race. He plays eighty concerts in four months, and at each he performs a program which would have driven Chopin or Mozart into a swoon. He memorizes the entire literature of the piano. He plays two or three concertos with orchestra at each orchestral concert. He selects for his encore numbers Liszt rhapsodies which are Herculean feats in themselves. And he gathers coin at a pace that would have surpassed the maddest dreams of Mozart. When the youthful prodigies, Wolfgang and Nannerl, drew a hundred guineas at one concert, old Leopold Mozart went breathless. Paderewski plays in Carnegie Hall, New York, to five thousand dollars. The hall will not hold more.

The pianist of today performs on a marvelous instrument, splendid in its nobility of tone, majestic in its sonority. He plays the music which all those other men spent their lives in creating. He rests securely on the broad foundation reared by the line of laborers from Scarlatti, Handel and Bach down to Liszt and Chopin. He is the heir of all the schools, and descendant of all the masters. He may possibly leave no such mark upon the page of musical history as Weber or Schumann did, but he plays better than they could. He has in him more of the pure virtuoso blood of Czerny and Thalberg than of Mozart and Chopin, and he flames across Europe and America, the comet of every season, the star of every firmament.

"The Soul of Money," a new opera, by Antonio Castracene, will soon have its premiere at the Corcia Theatre, in Novara, Italy.

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BROOKLYN.

BROOKLYN, February 20, 1906.

Music hungry Brooklynites extended a glad welcome to the New York Symphony Orchestra at the Baptist Temple, Thursday night, for it was the first orchestral concert in the borough in three weeks. Felix Weingartner was the conductor, and David Mannes the violin soloist. The program was made up of numbers played at recent concerts in Manhattan and on the tour in the West.

Beethoven's fifth symphony, the overture to "Fingal's Cave," by Mendelssohn, and three Wagner numbers—the prelude to "Die Meistersinger," the prelude to "Lohengrin" and the "Tannhäuser" overture were the orchestral offerings. David Mannes played the solo in the Bach concerto, in E major, for violin and orchestra. But the music was not played in the order published in the advanced announcements. The Mendelssohn overture opened the concert. Mr. Mannes and the orchestra next played the antiquated violin concerto by Bach. Then Mr. Weingartner conducted the Wagner excerpts. The symphony was played after the intermission. Weingartner is a German of the Germans, and his readings, as a matter of course, were ultra Teutonic. Mr. Mannes disclosed a correct conception of the Bach music, and he played throughout with technical proficiency and refinement.

Those unhappy spirits who used to murder their fellow men because they refused to follow the same religion as themselves ought to have lived until this day. Monday night of this week the Brooklyn Arion gave a concert at the Baptist Temple for the benefit of the persecuted Jews in Russia. Arthur Claassen directed his club in some of the choice songs by German composers, including Mr. Claassen's arrangement of Mozart's "Cradle Song." Jessie Shay, solo pianist, played Campbell Tipton's "Sonata Heroic," a berceuse, by Iljinski, and a study by Moszkowski. Cecil James, tenor, sang solos. Dr. W. J. Schilge and the Manhattan Ladies' Quartet, consisting of Mesdames Cumming, Johnston, Ruby and Winkopp, were heard in ensemble numbers. Lillian Funk was the assisting pianist, and Otto A. Grabb was at the organ. As it is out of order to criticize a charity performance no further review of this superb concert is necessary. The officers of the Relief Association are: Dr. Leon Louria, president; Dr. Jacques Loewe, vice president; H. Epstein, treasurer; J. Loopo, financial secretary; A. Braunstein, corresponding secretary; Dr. Hayman, R. Stone, Dr. Mandelbaum, Dr. Kane, Z. Bloomgarden, Dr. Margulies, Simon Berg, H. Bloomgarden, N. Prensky, E. P. Korkus, M. Mandiberg, Joseph Rachlin, A. Goldberg, directors.

Lucile Abbey, a talented singer, formerly of Brooklyn, is spending the winter in Manhattan studying repertory with Franz X. Arens and harmony at the New York Institute of Musical Art, founded by Frank Damrosch.

Bertha L. Clark, a Brooklyn violinist and teacher, holds recommendations from Henry Schradieck, of Brooklyn and Philadelphia; Henry Appy, of Rochester, N. Y., and

Charles Danclo, of Paris. Last month Miss Clark gave a pupils' recital at her Brooklyn studio, 305 Sixth avenue. Miss Clark goes to Manhattan Wednesdays to teach several pupils at her studio, 1105 Carnegie Hall.

Mrs. Stuart Close, and admirable pianist and musician of marked individuality, provided her guests at two musicales this week with a charming and novel program. Mrs. Close had the assistance of Eileen Whelan, monologist. Mrs. Close entitled the entertainment "From Raindrop to Ocean." The musicales occurred Tuesday and Wednesday evenings, at the Close residence, 209 Hancock street. The hostess and her husband, Dr. Close, and their younger daughter, Elizabeth Stuart Close, received the guests.

If every pianist and piano student in Brooklyn does not go to hear Harold Bauer play the Schumann concerto at the Boston Symphony concert, in the Baptist Temple, Friday night, February 16, it will be because they have a previous engagement or are too poor to buy tickets. The remainder of the program will include some of the most beautiful romantic music ever written. The works to be played follow:

Overture, Der Freischütz Weber
Unfinished Symphony, in B minor Schubert
Concerto, in A minor, for Piano and Orchestra, op. 54 Schumann
Francesca da Rimini, Orchestral Fantasia, after Dante, op. 32 Tchaikovsky

Voice training on a correct and logical method is progressing at the Master School of Vocal Music. Tuesday evening, February 13, pupils of the school will be heard at the first of the four musicales. Madame Jaeger and Victor Beigel are both voice teachers of first rank. These artistic instructors do their work in a dignified way. When their pupils sing in public then the listeners are sure to have an artistic treat. The following program has been arranged for Tuesday evening:

Duet, from Der Freischütz Weber
Mrs. Rockwell, Miss Cary.
Aria, from Tannhäuser Wagner
Mr. Rabke.
Sapphic Ode Brahms
Wienlied Brahms
Miss Hathaway.
Aria, from Die verkaufte Braut Smetana
Mrs. Rockwell.
Duets, for Soprano and Alto—
Erst kommt die Braune Ursula Ernest Frank
Blond Gretchen Ernest Frank
Fang' mein süßes Herzenskindchen Ernest Frank
Two Grenadiers Schumann
Mr. Rabke.
Citronenfallen Wolf
Auch kleine Dinge Wolf
Er ist Wolf
Mrs. Rockwell.

Hugo Troetschel will give his 124th organ recital at the German Evangelical Church Monday night. Hermine Eschen, soprano, will assist in the following program:

Ciaccona, in E minor Buxtehude
Preludio, from Ninth Violin Sonata Corelli
Concerto, in B flat, op. 4, No. 6 Handel
Soprano Solo, I Will Extol Thee, O Lord Costa
Hermine Eschen.
Berceuse, in D flat Faulkes
Scherzo, in D minor Guilmant
Soprano Solo, Die Lorelei Liszt
Hermine Eschen.
Selections from Parsifal Wagner

BRUSSELS.

BRUSSELS, February 2, 1906.

Mlle. Folville and Maurice Dambois were given a cordial welcome by the public Friday evening last week. These two artists are from Liège, where the former teaches piano at the Conservatory, in which institution Dambois studied formerly. The young 'cellist has already made a Berlin debut, where he received excellent criticisms. He is very talented, young (being not yet eighteen), and gives promise of going far in his art. He played the inevitable Boëllmann variations, a concertstück by Juliette Folville, and Popper's Hungarian rhapsody.

Mlle. Folville's concerto in D minor, which opened the program, showed decidedly the influence of Chopin, and certain phrases in the ballade seemed strangely familiar. It was well received, however, as much for the artistic rendition as for the work's merit, and she was forced to encore three Chopin studies. The etude valse of Saint-Saëns completed the program.

There is a persistent rumor that Albers, the popular baritone, will not be re-engaged for next year's opera season. The truth of the matter is that Albers demanded a raise of 500 francs per month, which the directors refused. His friends and admirers are spreading the report of his non-appearance next winter in order to rouse public opinion and so force the La Monnaie directors to accede to his demands.

Though suffering from a severe indisposition, Madame Arctowska gave her liederabend, as announced, in the large hall of the Hotel Mengelle. The attractive hall was filled to overflowing. The most striking feature of her voice is the pianissimo she produces, which is marvelous. Add to this a wonderful control of her tone production, giving most varied effects, an artistic nature and a charming personality, and the widespread popularity of Madame Arctowska is easily understood. Her best numbers were "Im Passat," by Gröndahl, which she repeated; "Madonna Kindje," of Van Rennes, a sweet lullaby, and Hullah's well known song, "Three Fishers," which she sang with much color and deep feeling.

The same evening the Lorenzo Trio gave a seance at the Salle Erard. They played the A flat trio of Haydn (by request), Mozart's trio in D, and a "Sonate à trois," by Leclair.

"Maimouna" was also given on the 22d at La Monnaie in a joint program with "Princesse Rayon de Soleil." According to all reports and opinions, it was a decided success, and will make an agreeable addition to the limited list of ballets.

Marie du Chastain, a pupil of Crickboom, will make her Brussels debut on Monday next. She played with Steinbach last May in Cologne with success, but has not yet made a public appearance here. She is the sister of Jean du Chastain.

The lecture on "The History of the Violin," given by Ovide Musin, proved entertaining as well as highly instructive. In a logical manner he commenced with the ravanstron, 5,000 B. C., the first known stringed instrument, and in clear, concise language, aided by stereopticon



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views, traced the development of the violin. The four parts of the lecture consisted of (1) general remarks, (2) the ancestors of the violin (3) instrument making and their makers, and (4) foreign and Belgian violinists. Between the divisions of the lecture Musin's class of the Liège Conservatory performed various exercises by Leonard, Spohr, Dost, Vieuxtemps, Kreutzer, Rode and Paganini's "Perpetual Movement." There were twelve violinists, and the ensemble was excellent, as was also the execution. Ernest Fassin played "La Folia" agreeably, with a pleasant tone.

The most surprising feature of the lecture was the number of Belgian violinists who were and are well known or famous. Among the "have beens" were de Beriot, the two Massarts, François Prume (who first introduced Bruch's concerto in G minor into Belgium), Vieuxtemps, Dupuis, and among the living artists, Marsick, Ysaye, Thomson, Remy and Debroux. All of the latter come from Liège. The Belgians love their own, and besides Ysaye and Thomson, Paganini's portrait was the only one to arouse applause.

That Brussels can boast no hall better than La Grande Harmonie is a crying shame. It is the only hall in the city seating over 250 people, and the acoustics are abominable—nothing less. When one is directly in the centre, not further back than the tenth row, the soloist or lecturer can be heard fairly well, but in the galleries one is on a par with the deaf. Why this should be so, when the hall is only two years old, and so dates from modern times, is inexplicable. The ventilation, too, is a cause for complaint. The people and gas are expected to do the heating, and as a rule they do their work with such thoroughness that an oppressive, vitiated atmosphere results.

The cold was extreme the night of Musin's lecture, the audience slim, and the gas turned out most of the time for the stereopticon slides. As a consequence, the hall was icy from beginning to end, and the violinists' strings snapped continually. How they could play was also a wonder unto many. At the first pause there was an emptying of the hall, surprising and disconcerting to the lecturer and the few who remained, but the delinquents soon returned from the coatroom with wraps and furs, in which they swathed themselves and continued to shiver. Even the humorously inclined could not crack a smile, so frozen were their faces!

The last three representations of "Armide" are announced. Gluck's opera will have been sung in all thirty-five times, about fifteen times more than "Alceste," which was revived last winter.

"Faust" was given at the matinee Sunday, and in the evening "Louise" was sung. It is to be regretted that Corried has not yet introduced Charpentier's opera on the Metropolitan Opera House boards. M. L. M.

KANSAS CITY.

KANSAS CITY, February 9, 1906.

Walter Damrosch and the New York Symphony Orchestra were at the Convention Hall last Friday night, and surprised their audience by refusing to respond to encores. Kansas City audiences are liberal with applause, with the idea of getting all they can for their money. Mr. Damrosch had a long and interesting program.

Last Friday night there was a very entertaining program given at the West Side Christian Church by the St. Peter's Church Choir, assisted by Carl Hoffman, O. H. Tiede, Richard Johnson and Ruby Taylor.

Addison Madeira, who has returned to Kansas City after an absence of fifteen years, and has decided to make his home here, has engaged a studio in the New Hoffman Building, and last night gave his first recital, in which he was assisted by Edward Kreiser. The program follows: Sir Patrick Spence (Old English).....Edwards Israel King All Thro' the Night Hawley Daisies Hawley To My First Love (Irish).....Lohr Evening Star Sang, Tannhäuser Wagner Recitative, Thus Saith the Lord, Messiah.....Handel Aria, But Who May Abide, Messiah.....Handel Dramatic Rendition of Tennyson's Enoch Arden.

Laura V. Lull, who has charge of the musical department of the new Industrial Home, has chosen her assistants. Voice culture, Mary E. Hollis and Pearl Collins; George E. Simpson will teach theory and harmony and will give lectures every other week; Mary Beckham and Anna Lee Scott will teach piano, and Lionel Gittleston will teach violin.

The Siegel-Myers School of Music gave a concert in the auditorium of the University Building last Tuesday evening, which was well attended. Those who took part in the program were Edwardo De Meglio, Mrs. E. C. White, W. A. Fritchy, Ethel James and Don Turley.

Ida Belle Martin will present her pupil, Pauline Fort, at a studio recital about the middle of this month. She will be assisted by Joe Mullin, baritone.

Lillian Hinkle, a pianist of Belleville, is paying her friends in Kansas City a visit this week.

A leading musician, remarking on the subject of free music for social events and charity events, said: "Musicians should remember that they have all probably spent as much time and money in cultivating their musical skill

as doctors or lawyers do in learning and attaining excellence in their professions, and they should not think of donating their services any more quickly than either of the other professions would. I think that even in charitable work, where we feel like helping a cause, we should invariably make the regular charge, and then, if we wish, should donate that amount, half of it, or more than it, as we please; but by all means give all who have anything to do with the matter to understand that our talents are worth money, and how much money. That establishes a value on our work."

The Melrose Church gave its regular monthly musical service last Sunday night, the following program being given:

Organ Prelude, Psalm.....Abbe Stadler Hymn, No. 2 Rev. J. J. Pritchett Prayer Marchetti Quartet, Prayer Scripture Reading Haydn Largo and Presto, op. 74, No. 3.....Wylie String Quartet. Offertory, Praeludium, No. 20.....Chopin Even Song Anton Andre Violin Solo, Romance.....Svensen Josephine Parrish. Hymn, No. 5 Rev. J. J. Pritchett Talk by the Pastor Quartet, Crossing the Bar.....Buck Hymn, No. 38 Benediction Organ Postlude, Allegro Moderato.....Batiste

Mrs. John P. Greene, wife of the president of William Jewell College, of Liberty, Mo., gave a musicale on the afternoon of January 25, there being about two hundred guests present. The musical program was given by the Kansas City Ladies' Quartet, under the direction of Jennie Schultz, who was also the accompanist. It is reported to have been a delightful affair, not only to the guests, but to the musical people as well.

Edward Kreiser, the organist, will go down to El Reno, Okla., on February 15, to "open" an organ.

Mrs. G. W. Hawes will give a musical afternoon for her pupils on February 10.

The Kansas City Musical Club held its regular meeting last Monday, the subject of discussion being "Present Conditions of Music in Russia."

The girls of the Busch Pianists' Club are preparing for a series of recitals, the first of which will be by Clara

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Blakely, on February 15, and the second by Pearl Wedman, the last part of this month.

At the studio recital of Mildred Beymer, to be given tomorrow night, for her pupils, they will be assisted by Cleo Dix, soprano, and Edwin L. House, baritone.

Sophie Staiger gave a recital in Pleasant Hill, Mo., January 27, the voice selections being from Mozart, Massenet, Tchaikowsky, Lassen, Buck, &c., and piano selections from Saint-Saëns, Chopin and others.

Ella Schutte was the soloist at the Church of This World last Sunday, rendering "My Heart at Thy Sweet Voice," from "Samson and Delila," by Saint-Saëns.

Christine McConnell and Mrs. W. C. Miller, both pupils of Jennie Schultz, have been engaged as soprano and contralto at the Calvary Baptist Church. Another of her pupils, Myrtle Rogers Kelly, has been compelled to leave the city on account of ill health, and has located in Los Angeles, Cal., where she will again take up her music as soon as her health will permit of it.

Gertrude Concannon, pupil and assistant of Ella Backus Behr, will give a recital at her studio on February 16.

Ella Backus Behr has given the first of her series of class recitals for teachers, and has three to follow. She reports her class of teachers this year to be much larger than ever before.

S. Ellen Barnes, now in New York, has written friends that she is studying with Stojowski, of the Damrosch School of Music.

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